A HISTORY OF THE MUSIC OF WILLIAMSPORT, PENNSYLVANIA

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THE PENNSYLVANIA STATE UNIVERSITY

The Graduate School

Department of Music

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A thesis by

MARY LANDON RUSSELL

Submitted in partial fulfillment
of the requirements for the degree of
Master of Arts

August, 1957

Approved:

6.28.57 — Head of the Department of Music and Music Education

6-28-57 — Associate Professor of Music

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CHAPTER I

INTRODUCTION

STATEMENT OF THE PROJECT

The following thesis is an attempt to record the growth and development of the musical life of the city of Williamsport, Pennsylvania, from its earliest beginnings to the present time.

The desire to undertake this task came about quite by accident. It was by chance that there came into the writer's possession an old concert program of John Philip Sousa's Band appearing at the Lycoming Opera House in 1902. The opera house having been long since gone, a sense of curiosity was aroused concerning the early musical life of the city.

Inquiry at the public library revealed the fact that although other phases such as public buildings, industries, private residences and the like were outlined in various histories of Lycoming County, no such information had been compiled concerning the music of the city. Indeed the wish was expressed that someone would endeavor to do the necessary research to add this information to the library's historical collection.

NEEDS OF THE PROJECT

A cursory glance through some catalogued references to local musical events and interesting personalities of the past served to incite further interest in the subject. It also seemed convincing proof of a definite need for a music history. Such a history would preserve the names and accomplishments of the early musical pioneers and of those who have contributed to the city's musical growth through the years.

METHOD OF PRESENTATION

Having decided to begin the history it was necessary to choose the method of presentation. The question was whether it should be chronological, tracing the development of all phases of music in each quarter century, or whether it should become a matter of classification as by components such as bands, orchestras, choral groups and the like.

For purposes of reference it seemed best to combine the two methods. Therefore, except for the first chapter, The Early Days, similar types of musical organizations or related constituents have been grouped together, and each has been treated in chronological order within its group.

An appendix has been added to include data not suitable to the main body but useful for future reference.

LIMITATION OF THE SUBJECT

When the project was decided upon, consideration was given to covering the music history of the whole of Lycoming County, However, as work progressed, it was soon apparent that the material to be covered in Williamsport alone was of sufficient volume to warrant a history of its own. Therefore, except for the inclusion of a few persons of nearby localities directly involved in matters of local importance, the history has been limited to the city of Williamsport.

RESEARCH METHOD

Heretofore no information on the music of Williamsport had ever been assembled. Therefore it was necessary to search the local newspapers for the greatest amount of material. The following newspapers were covered: The Gazette from 1806 to 1821; the Lycoming Chronicle of 1833; the Daily Sun and Banner from 1886 to 1888; the Daily Gazette and Bulletin from 1870 to 1924; the Williamsport Gazette and Bulletin from 1924 to 1956 and the Williamsport

Sun from 1886 to 1955, these two combining as the Williamsport Sun-Gazette in 1955; the Evening News of 1899; the Grit from 1948 to 1956; a Special County Centennial Edition of the Gazette and Bulletin of June, 1895. Histories of Lycoming County, one by Colonel Thomas Lloyd[1] and another by John F. Meginness,[2] were examined. Other books which proved useful were Notes of a Pianist[3] by Louis Moreau Gottschalk secured from the Library of Congress, Famous American Composers[4] by Grace Overmyer, Music and Musicians of Pennsylvania[5] compiled by the Pennsylvania Federation of Music Clubs. Magazines used were the Musical Courier of March 1, 1952, International Musician of July, 1954 and the Historical Magazine of the Protestant Episcopal Church of December, 1935. Other sources were various brochures, programs of events and scrapbooks.

Lastly and of valuable aid were personal interviews.

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1 Colonel Thomas Lloyd, History of Lycoming County, Pennsylvania, pp. 445-447.

2 John F. Meginness, History of Lycoming County, Pennsylvania, pp. 366-388.

3 Louis Moreau Gottschalk, Notes of a Pianist, p. 209.

4 Grace Overmyer, Famous American Composers, p. 64.

5 Gertrude Martin Rohrer, Music and Musicians of Pennsylvania (The Development of Music in The Public Schools) and (Three Hundred Years of Music in Pennsylvania.)

Inasmuch as the writer had the advantage of growing up and engaging in musical activities in Williamsport, it was her privilege to be acquainted with many people who possessed valuable information. Through personal interviews these people were able to furnish details on specific subjects which served to give a more complete and interesting picture than might have been accomplished otherwise.

CHAPTER II

THE EARLY DAYS

When one views the numerous and varied musical activities now taking place every day in Williamsport it is interesting to reflect on how this state of development was reached and when it had its earliest beginnings.

Many years ago in the early nineteenth century when Williamsport was but a struggling village of about two hundred in population the inhabitants were so busily engaged in providing the practical necessities of life that there was very little time to think of culture and the arts. Not that these early settlers were unmusical nor that they lacked interest in the arts, but it was simply a matter of opportunity. For what opportunities could a handful of people have to develop the art of music, surrounded as they were by virgin forests, and struggling for existence with the memory of Indian massacres and the American Revolution close behind them?

However, although there were no musicians by trade in the first few years of the borough, the first settlers undoubtedly used their voices in church, in the fields and in the taverns. Although music was not mentioned in the one weekly newspaper of those days, the Lycoming Gazette, there were notices in 1807 of camp meetings being held

throughout the surrounding countryside with the directions to "come with wagons, tents and provisions;"[1] undoubtedly those who attended welcomed the opportunity of raising their voices together in the gospel hymns.

At the same time a letter to the editor appeared objecting to a disturbance of the peace by some young men of the village who for diversion had been beating their drums and shooting off their rifles.[2] This points to evidence of the presence of the usual fife and drum corps of colonial days, so important to Fourth of July celebrations and patriotic rallies.

The early stage coach, established between Williamsport and Northumberland in 1809, furnished means of transportation for various travelling teachers to hold their schools in the villages along the line. An announcement of a travelling dancing teacher's "First Public Night" would indicate that there were a few people around who could furnish music for dancing. Plans called for the dance to "commence at three o'clock and continue till nine for scholars." Afterwards the "company" would have the privilege of dancing. A note of warning was added, "clean

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1 Lycoming Gazette, August 20, 1807, p. 3.

2 Ibid.

shoes and no Segars." Tickets were fifty cents each.[3]

Shortly after 1800 one Abram Grafius migrated to Williamsport from York. Among his household possessions was an instrument called a spinet. Upon the marriage of his daughter to Joseph B. Anthony, Esquire, the instrument was included in her wedding dowry. Subsequently it became the property of a man referred to as "Old Johnny Seitz," a person whom everybody knew and whose performances on the spinet were the admiration of the town.[4]

Earliest music instruction was probably through the well-known "singing school," an institution of early American life. It was as early as 1821, however, that the first advertisement appeared in the newspaper informing the public that:

> Charles Low respectfully informs the gentlemen and ladies of the borough of Williamsport and its vicinity that he intends to teach sacred music during the winter and solicits the attention of those who wish to be taught at the court house on Thursday evening next at early candlelight.[5]

Through the efforts of Mr. Low and probably others

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3 Lycoming Gazette, August 20, 1807, p. 3.

4 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1895, p. 31.

5 The Daily Gazette and Bulletin, December 25, 1821, p. 3.

who offered instruction an interest was developed in forming a regular group to enjoy choral singing. In 1833 an organization called the Williamsport Singing Society was formed, and members were requested to meet "on Saturday evening at early candlelight."[6]

Such groups as this no doubt aided greatly in the music for the church services of the day. By 1840 the town had several churches, the oldest of which was The First Presbyterian Church organized in 1833 with thirty-eight members. The Methodist, German Reformed and Lutherans also had churches by that time.[7]

The year 1830 witnessed the arrival of the first piano in Williamsport. An unknown writer contributing a column of reminisconses to the newspaper in 1881 was the owner. The piano was brought from Milton where it was made, and it created quite a sensation among the local residents. In the words of the writer:

> When the piano sounded out its pleasant music crowds of people would assemble in front of the house and hang about the windows. In front of a great many of the residences were posts eight or ten feet apart with a rail from post to post; on these

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6 Lycoming Chronicle, September 18, 1833, p. 3.

7 Grit, July 8, 1956, Sesquicentennial Section, p. 21.

> rails the boys would perch like
> blackbirds on a fence.[8]

With the advent of pianos there was naturally a desire on the part of many to learn to play, and it is thought that the first piano teacher was a Mrs. Griswold who taught at the corner of Market and Fifth streets. Other early ones were a Mrs. Jones, widow of a Presbyterian clergyman, and her daughter, Eudora. With the establishment of Dickinson Seminary in 1848 greater advantages in music were offered.[9]

Opportunities to hear public concerts were rare in the first half of the nineteenth century. Theater accomodations were provided in Doebler's Hall, the third floor of a building in Market Square. Here candles placed in a row served as footlights. Dan Rouse and his troupe of performers were always hailed with delight and their presentation of East Lynne always drew houses with "standing room only." Occasional visits from the Peak family of bell ringers, the Hutchinsons, known as the "Continentals," and the songs of Dan Gardner were the only attractions

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8 The Daily Gazette and Bulletin, March 17, 1881, p. 4.

9 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1895, p. 31.

offered to the music lovers of those days.[10]

OLE BULL

Suddenly in 1852 there occurred in this struggling village of less than four thousand a most unexpected event which threw the whole town into a state of great excitement.

At that time John Cowan, a lumber baron, resided here and was in the zenith of his fame as a land speculator. Ole Bull was interested in a large tract of Cowan's timbered preserves high up in the mountains of Potter County where he hoped to found a Norwegian colony. He came to Williamsport on September 22, 1852, to see Mr. Cowan, and upon completion of the transaction the famous violinist favored Williamsport with a free concert.

An account of his visit and concert appeared in an old Lycoming Democrat newspaper dated September 25, 1852. It was written by John F. Carter, a gossipy, brilliant and dashing writer whose effusions attracted much attention. Because Mr. Carter's description of the event reflects so vividly the excitement of the big day, and because his review gives us a taste of mid-nineteenth century musical criticism it seems of value to quote a substantial part of

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10 Ibid.

it here.

At high noon on Wednesday last a one horse buggy was seen dashing through the main street of our town with a brace of passengers. One of the passengers was at once recognized as one of our most popular, estimable and enterprising citizens (Cowan). The other was - Ole Bull! There was the white hat - the tall commanding form - the muscular limb - all truth, all love, all sympathy, all brotherly kindness.

In the 'twinkling of a bedpost,' to make use of a Shakespearean quotation, it was soon known from one extremity of the state to the other that Ole Bull had arrived in our midst and was the guest of our fellow townsman, John F. Cowan, Esquire.

At two o'clock a highly excited audience had assembled at the Court House. On motion of a very large man with a very small voice Mr. T. Coryell was called to the chair and Col. John F. Carter appointed secretary. General Fleming briefly explained the object of the meeting, offered the following preamble and resolutions which were unanimously adopted:

Whereas, we understand that Ole Bull, no less celebrated for his musical genius than his love for America and American institutions, has just arrived in our borough and will leave tomorrow for Philadelphia.

Resolved, that a committee of seven be appointed to wait on Ole Bull and earnestly request him to meet the citizens of Williamsport at such place and at such hour as

may best suit his convenience.

Resolved, that if our distinguished visitor should favor the citizens of Williamsport with an evidence of that skill which has made his name a household word throughout the civilized world he will confer a favor which will be long prized and warmly appreciated.

*The following were appointed to serve on the committee: Messrs. J. F. Cowan, General Robert Fleming, Col. John F. Carter, George White, James Armstrong, John Hughes and J. M. Green.

The committee promptly called on Ole Bull and presented him with a copy of the foregoing preamble and resolutions accompanied with a short, appropriate and eloquent speech suitable to the occasion.

The great artist and the still greater philanthropist drew himself up to full height, and with his right hand on the outside of his big warm heart replied as follows:

'My frens! I tank you from de bottoms of my heart. My will is greater than my power - my sympathy greater than my means. Dere is someting in de very name of Pennsylvania wid all its historic associations dat causes my heart to beat quickly and proudly. If my poor life is spared - for which I tank God - a few months I shall be an American citizen - not only a citizen of Pennsylvania but a citizen of dis great, dis glorious, dis growing West Branch country of which Williamsport is de light, de sun, de center. *Oh, I have bought so much fine land in Potter County. I shall want more in dis beautiful region, for I have made my arrangements to bring out thousands and tens of thousands of my oppressed countrymen to dis free and happy land. I is proud to

think dat you will like dem. Ah, my countrymen are brave - dey are honest - dey are contended - dey are industrious - and though dey are stubborn Republicans, dey have no sympathy wid de vissionary Mazzines and Kossuths of the day.

Again I tank you my frens. If it will give you pleasures to hear me in my old capacity as an artist, gladly do I accede to the request which you have made. Use my time and my services in any manner most agreeable to the good citizens of Williamsport whom you represent.'

The committee thanked him. The Court House was engaged and a special police force hastily sworn in. Free tickets were distributed. News spread that the Ole Bull was actually going to give a concert in the Court House at half past seven o'clock in the evening.

Long before the hour designated the Court House was literally surrounded by all the beauty, fashion, democracy and intelligence of Williamsport. Never did we see a more exciting and excitable multitude; and when the avenues of entrance to the court room were thrown open, the human tide flowed in with amazing rapidity. In less than fifteen minutes the room was one compact mass of heaving, breathing, talking humanity - the little children having been flung into the nooks, holes, corners, and window seats, in order that every inch of available space should be occupied. It was by far the largest audience ever seen in the Borough of Williamsport, or in the County of Lycoming. What a sea of heads! What an upturning of eyes and noses! And what piquant scraps of fragmentary conversation. 'Get off my dress.' 'That's my foot, sir.' ...'He's only 30 and he refused Jenny Lind's hand 3 times running.' 'Guess you may believe me - these canal theives (sic) are merely getting their deserts.' 'What a love of a bonnet.' ...'To be sure he can't out fiddle Dan Repasz, he can beat him all to smash.' 'Saw him myself as I was scrubbing out the kitchen.' ...'Only

three fips a yard? Where did you get it?' ...'The excitement, the intellectuality of this -' 'Take that, you little wretch.' 'Can he really fiddle standing on his head?' 'Ma, look at Tom - he's a pinching of me.' 'Gilbert has got the best sugar hams in town.' ... 'Bless me, what a crowd.' 'I am melting away, like butter in the sun.' 'Didn't I tell you to take a fan?' 'Mary, just see if the pin is out of my collar - that's a dear.' ...'Why don't you blow your nose at once; you're always mortifying me in public.' 'The emperor of Russia gave him $20,000 just for one tune.' 'Here he comes. No - yes - no - yes that's him, hurra - hurra - hurra!'

Sure enough it was the great wizard of the north, white hat and all, accompanied by Gen. Fleming and J. F. Cowan and James Armstrong, Esquires. Mr. Cowan appeared in front of the party and said, 'Ladies and Gentlemen, permit me to introduce to you the world-renowned Ole Bull. He appears before you not only as the great artist, but as the adopted citizen of the West Branch Valley. Within a few weeks he has purchased from me 120,000 acres of land in Potter County. He intends to bring thousands of his hardy and industrious countrymen to occupy and cultivate that land. If his life is spared, within the next 5 years he will be the efficient means of adding thousands to the population of Northern Pennsylvania, and hundreds of thousands to its wealth. Need I say more?'

(Three cheers for Ole Bull! 'Hurra - Hurra - Hurra!' 'Three more cheers.' 'Hurra - Hurra - Hurra!')

After the cheering had subsided, Ole Bull made his appearance, violin in hand, bowing and smiling like a welcome guest at a marriage feast. He said, 'Gentlemen - no, I beg pardon - Ladies and Gentlemen, I tank you for de kindness of dis reception. You make me feel proud - happy - delighted.

I am sure of your sympathy if I fail to inspire you with satisfaction. I hold in my hand a Pennsylvania violin - the 1st one of the kind I ever attempted to use, I shall try to do justice to its origin, although I would much prefer my own instrument.'

More applause, followed by profound silence and breathless expectation. The instrument (he had Walter Willard's and Dan. Repasz' fiddles) is placed firmly against the left shoulder - the bow is raised with witching grace of a wizard, as he is - the 1st note trembles on the ear like the low wail of an infant - and whew! phizz! off he dashes in one of those wild, impromptu fantasias that have carried by storm the ears and hearts of so many thousands, nay millions. You might as well attempt to imprison the gorgeous colors of the rainbow as to attempt to give a description of Ole Bull's playing. You are lost - bewildered - astonished - captivated! Surely that instrument he holds must have a heart and soul, and all the other attributes of our spiritual nature - for of a truth those sounds cannot be produced by the friction of cat gut and horse hair! He gives, as it were, an embodiment to every emotion of the heart - touching the deep wells of affections and reaching the consuming fire of the passions. At times you are listening to the warbling of birds - the soft sigh of the summer winds as it woos the quivering leaf - or the pleasant flow of tears. The next moment you are transported to the cold, bleak, fearful wilds of Norway, to hear the roar of foaming cataracts and to listen to the solemn surge of the

> sea as it beats against a rock bound coast. Again you are in another and more genial clime - in the midst of the carnival - watching the tricks and smiling at the mirth of the beautiful but degraded children of the sunny south. At length Ole Bull ceased playing; but the audience moved not, for 'Listening still, they seem to hear.'
>
> Bull finally made a movement for the door when the audience rose and gave him (3) hearty, honest cheers, loud enough and strong enough to raise the roof off the Court House. stop The next day he started for Philadelphia, amid the cheers of a large number of our citizens who had collected on the packet boat wharf, to witness his departure. 11

The story of the ill-fated Oleona Colony for which Ole Bull had such high hopes is fairly well known. Plagued by misfortunes and ill health, the colonists finally had to abandon the project, some of them drifting out to Minnesota and some returning to Norway.

In recent years interest in the Oleona locality has been revived with the establishment of a state park on the spot where Ole built his castle. In the fall the annual Ole Bull State Music Festival is held under the direction of Inez Bull, a descendant of Ole Bull.

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11 The Daily Gazette and Bulletin, September 27, 1870, p.4.

LOUIS MOREAU GOTTSCHALK

Ten years after the Ole Bull concert Williamsport was privileged to have a concert by Louis Moreau Gottschalk, the first American pianist of any note.[12]

To the student of music history Gottschalk has always appeared as a glamorous figure. Being the first American to make a career as a concert pianist, he fulfilled the expectations of his audiences with his showmanship. Among his individual mannerisms was the habit of appearing on the stage wearing white kid gloves which he would slowly remove after sitting down at the piano. Before beginning the program he would glide swiftly over the keyboard in a brief improvised prelude of "sweeping glissandos, rippling arpeggios and sparkling trills."[13]

Stories are told of how the women who attended his concerts would swarm around him after his performances. They would even follow him to his hotel begging for his autograph or a piece of his white gloves as a souvenir.[14]

Several days before Gottschalk's scheduled appear-

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12 Harold C. Schonberg, "Facing the Music," Musical Courier, (March 1, 1952) 4.

13 Grace Overmyer, Famous American Composers, New York, Thomas Y. Crowell Co., 1944, p. 64.

14 Ibid.

ance the following advertisement appeared in the newspaper:

DOEBLER'S HALL

one occasion only

G O T T S C H A L K

Max Strakosch has the honor to inform the public of Williamsport and vicinity that the eminent Pianist and Composer

Mr. L. M. Gottschalk

Will give on his way to New York,

One Grand Farewell Concert,

On Monday evening, June 15th, when he will perform a new and brilliant programme.

On the occasion the favorite and great Prima Donna Contralto,

Mme. Amalia Patti Strakosch

Will make her last appearance here before her departure for Europe, where she is engaged at the Royal Italian Opera, London.

Mr. S. Behrens, Musical Director and Conductor.

Admission 50 cents; Reserved Seats 25 cents extra. Seats and tickets may be secured at Mr. D. S. Andrus Music Store, commencing this morning.
Doors open at 7 1-4, concert to commence at 8 o'clock.
June 13th, 1863.[15]

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15 West Branch Bulletin, June 13, 1863, p. 3.

In the same paper a short paragraph reiterated the fame of the artist here and abroad with the promise that:

> ... the lovers of fine music in our borough will have a rare opportunity to gratify their taste... to all who have kept pace with the musical celebrities of the world the announcement is all that is needed to secure a full house.[16]

The additional persons mentioned in the concert announcement did not include all of the pianist's entourage. Mr. Strakosch was Gottschalk's agent and impressario and also husband of the singer. In addition to Mr. Strakosch and Mr. Behrens, who was the accompanist, there was also a piano tuner to look after two Chickering grand pianos.[17]

Gottschalk was a man of taste who knew his Europe and America inside out. He kept a diary to while away the hours on trains or in hotel rooms. In it he discusses everything - esthetics, criticism, composition, human nature, politics and women's suffrage. His observations often have a quiet wit. Very interesting impressions of our town are found in this diary. We find the following paragraph after his arrival in Williamsport:

> Williamsport, Pa., Monday, June 15, 1863.
>
> Left Elmira this morning at 4

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16 Ibid.

17 Louis Moreau Gottschalk, Notes of a Pianist, p. 209.

> o'clock. Arrived in Williamsport after a journey of seven hours. Williamsport is a very pretty town, containing about five thousand inhabitants. On a milliner's sign I saw the words 'Ice Cream.' This hybrid business reminded me of the Island of St. Thomas, where the publisher of the 'Tidende' (a Danish newspaper) is the manufacturer of bathing tubs, and where tobacconists sell preserves and patent medicines. The milliner has a very pretty little boudoir in the rear of her shop; it is the sanctum sanctorum, where she probably tries on the dresses. A small marble-top table makes one suspect that it is the refreshment saloon. In the window I see baskets of strawberries and straw hats, the former looking like bonnets full, and the latter like baskets empty. The music seller is a clock maker. There is an air of ease, simplicity and cheerfulness about the place that reminds me of the Swiss villages.[18]

Unfortunately in a few hours the tranquility of the town was greatly disturbed. The year 1863 was the time of the Civil War. By four o'clock the whole town was in a commotion. A dispatch had been received announcing the invasion of the state by three columns of rebels. By five o'clock another dispatch from the Governor called all able-bodied citizens to arms. We find the following entry in Gottschalk's diary:

> I go out into the streets. The

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18 Ibid., p. 200.

> crowds multiply and increase every moment. I pass again before the shop of the fruit-milliner; her hats full of strawberries and her beribboned baskets are still there, but the poor woman appears terribly frightened.
>
> A voluntary military band draws up in battle array on the principal square; is it necessary for me to say that it is composed of Germans (all the musicians in the United States are Germans)?
>
> There are five of them; a cornet a piston with a broken-down constitution (I speak of the instrument) a cavernous trombone, an ophicleide too low, a clarionet too high, a sour-looking fifer - all of an independent and irascible temper, but united for the moment through their hatred of time and their desire vigorously to cast off its yoke. I must confess that they succeeded to that extent that I am doubtful whether they played in a major or minor key.
>
> ...
>
> The crowd is stirred up, patriotic meetings are organized. An old gentleman in black clothes, with a large officers' scarf around his waist harangues from the porch of the hotel many of his friends. The band strikes up and marches through the streets, which fills the people with military ardour, thanks to the strains, more noisy than harmonious, of this performing cohort.[13]

The sudden turn of events caused Gottschalk some mis-

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13 Ibid., p. 202.

[illegible]

[illegible]

[illegible]

givings as to his having an audience that evening as he wrote, "The chances for the concert this evening are rather dubious. The receipts, which promised famously this morning, are suddenly paralyzed."[20]

However, the concert went on as scheduled, for we find the following comment in the diary:

> 11 P. M. I played this evening, after all, before a very respectable audience, which listened with marked interest and a more sustained attention than I always meet with in the audiences of small towns. My little piece entitled 'The Union' was much applauded; it suited the moment.[21]

That Williamsport residents may feel proud of the concert manners of their forbears is further evidenced by the following:

> At the concert this evening I noticed a young man, who having occasion to cross the hall did so on tiptoe, not seeming to share the general opinion in this country that in such cases it is best to make as much noise as possible. Incomparable young man! How I regret not being able to inscribe thy name on my tablets, or have it engraved in letters of gold, in order that it may be handed down to the admiration of posterity![22]

One wonders whether the white gelves were worn at

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20 Ibid., p. 203.

21 Ibid.

22 Ibid., p. 204.

the concert and how Gottschalk impressed the Williamsport music lovers. Unfortunately we are denied a musical criticism. The newspaper did not appear on its usual dates following the concert because all of the compositors on the Bulletin left for Harrisburg in answer to the Governor's call.[23] End

That Williamsport cared enough about Gottschalk to want a repeat performance is shown by the fact that he played here again a year later, April twelfth, 1864. This time he was accompanied by Mme. Henrietta Behrens, prima donna, and Sig. Carlo Patti, "the young and highly talented violinist." Billed as "the most popular pianist in the United States," Gottschalk was to play "several of his latest compositions which have caused so great a sensation in New York, Boston, Philadelphia and all the western cities."[24] Among these were probably the Dying Poet and The Last Hope, favorites with the audiences of those days.

We gain an insight into the hardships and the thoughts of the touring concert artist as we read the following entry in Gottschalk's diary. This is all the information we have about his second concert here:

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23 West Branch Bulletin, June 20, 1863, p. 2.

24 West Branch Bulletin, April 9, 1864, p. 3.

the newspaper and then Christmas interrupted the institutional media lawsuit. Unfortunately we don't [illegible] situation. The newspaper has not agreed to institutional review regarding the lawsuit because its [illegible] the Bulletin Staff Interviewing in accordance to the Governor's wish.[33]

That Hillsborough were already [illegible] Bulletin is what a recent psychiatrist is reported by the fact that he [illegible] have spoken a year later, [illegible] [illegible]. This also he was responsible to the. Therefore [illegible] [illegible] and his [illegible] [illegible] [illegible]

Arrived at Williamsport at eight o'clock. I had sent a dispatch to Strakosch telling of our delay. He immediately put up bills announcing that the concert would not commence until nine instead of eight o'clock. My piano travelled with me in the train. Arrived at half past eight o'clock at the hotel, took in a hurry a cup of bad tea, and away to business. One herring for dinner (picked up at a station along the way!) nine hours in the train! and, in spite of everything, five hundred persons who have paid that you may give to them two hours of poesy, of passion, and of inspiration. I will confess to you secretly they certainly will be cheated this evening.[25]

End

25 Gottschalk, p. 263.

CHAPTER III

BANDS OF WILLIAMSPORT

THE REPASZ BAND

(5)

Perhaps the most fascinating chapter in the history of the music of Williamsport is the story of the nationally famous Repasz Band. Not only was it the first brass band in the city, but it claims the distinction of being one of the two oldest non-service bands in continuous service in the United States, the other being the Allentown Band.[1]

Although most towns of any size in the United States have had more or less continual service of bands for the past century and a quarter, there are no more than ten which have not only a consecutive history far back into the nineteenth century but a recorded one as well.[2]

Established in 1831 before the era of telegraph and telephone, electric light and automobiles, before Williamsport passed from a borough into its epoch of nationwide prominence as a lumbering city the Repasz Band has survived to this date, holding an unbroken record as a musical organ-

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1 Hope Stoddard, "Music in Pennsylvania," International Musician, (July, 1954), 13.

2 Ibid.

ization of high attainment. Very definite contributions to the concert and military music of our nation have been made through this band, which is often affectionately referred to as the "Grand-daddy of American Bands."[3] Go to (6)

Credit is given to Jacob L. Mussina for organizing the band which was originally called the Williamsport Band. Mr. Mussina was made the first leader, and during the first few years Christopher Lawrence, L. W. Hyman and A. K. Mabie served in this capacity. Original members in 1831 were the following: Jacob L. Mussina, William Grafius, John S. Hyman, Jacob D. Hyman, William Coulter, Henry D. Heylman, Reuben Ruch, Samuel Strayer, George Slate, J. Hyman Fulmer, Christopher Lawrence, A. K. Mabie, Abraham Rothrock and John Rothrock.[4]

The instrumentation of this pioneer band was limited. It consisted of flutes, clarinets, piccolos and one brass instrument, a French horn, played by Christopher Lawrence, father-in-law of Jacob Jetter and a soldier under Napoleon I.[5]

It was in 1838 that the young man who was destined to bring this band into national prominence came to Williamsport. Daniel Repasz, a resident of Muncy, came to Williams-

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3 Musical Enterprise, (July, 1917), n.p.

4 The Williamsport Sun, May 31, 1915, p. 1.

5 Ibid.

[illegible] of high efficiency. The [illegible] [illegible] to be assured due military [illegible] of our nation can [illegible] make [illegible] this [illegible]. [illegible] [illegible] [illegible]

port to teach music and dancing, having had similar classes in the towns along this valley between Milton and Lock Haven. He was a most ambitious young man and not satisfied with a mere common school education which was all that was available to him at that time, advantages for book learning being very meagre. He had a strong desire for music and early in his life had studied the rudiments of music with two Englishmen named Totten and Turner. Upon reaching Williamsport he continued his study with A. K. Mabie, a leader of the Williamsport Band, and under his tuition became very proficient in the art.[6] He joined the band in 1840 and became its leader. He introduced new and improved instruments, and under his skillful leadership the band attained great proficiency and prominence as it travelled about the country. The members of the band were so appreciative of his ability and accomplishments they renamed the band the Repasz Band in his honor in 1859.[7]

Daniel Repasz served as leader until old age forced him to retire. He had few superiors as a musician and when no longer able to use an instrument he would attend band rehearsals and listen with a critical ear.[8]

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6 The Daily Gazette and Bulletin, November 23, 1891, p. 5.

7 John F. Meginness, History of Lycoming County, Pennsylvania, p. 372.

8 Ibid.

[illegible]

[illegible] *The Tragic Quality and Quantity*, Princeton: [illegible], 1947, by E. [illegible].

[illegible] *Elements of Literary Criticism*, [illegible] by [illegible].

[illegible]

Mr. Repasz was a gentleman of dignified mien in his mature years, a writer of a generation later recalling the memory of "Squire Repasz stroking his long beard as he walked about under the trees in the yard surrounding his home on Pine Street."[9] He was elected alderman from the third ward in 1859 and held that office until 1885. His office was on Willow Street in the old frame building just east of the old Corner Hotel. One evening in February of 1885 he had entered the Turn Verein on Basin Street for the purpose of listening to an orchestra that was playing there. When he came out he slipped and fell, breaking his right hip. He never fully recovered the use of his right leg and was forced to use crutches the remainder of his life. Because of this he gave up his commission as alderman.[10]

For the last several years of his life he was in failing health and confined to his bed for nearly a year having suffered another severe fall. About eight months before his death he expressed a desire to see the Reverend A. L. Yount, at that time pastor of St. Marks Lutheran

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9 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," Williamsport Sun, August 18, 1931, n.p.

10 The Daily Gazette and Bulletin, November 23, 1891, p. 5.

Church, who administered the sacrament. Mr. Repasz gave as his reason for selecting a Lutheran minister the fact that his father had been a minister of this denomination. From the time of his first talk with Reverend Yount up to his last hours Mr. Repasz took great pleasure in reading the Bible. He often spoke to his friends of his conversion and seemed very happy in the thought that he was prepared to die.

Though his active brain became cloudy his passion for music remained. He would talk for hours upon the subject, and even in his weakened state enjoyed handling his old violin. Three days before his death he requested that his old violin be brought out so that he could "tune it up once more," but he was too weak to hold it, and the instrument was laid down at his side where he gazed fondly at it, its sight seeming to bring back cherished recollections.

Passing quietly away the night of November 21, 1891, the "Sousa of his day" was laid to rest as the Fisk Military Band, attending his funeral in a body complied with the veteran musician's request of long standing by playing his favorite dirge, "Flee as a Bird."[11]

One of the band's earliest triumphs came in 1841

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11 Ibid.

when it accompanied the Pennsylvania Whig delegation to Baltimore, making the trip in a canal boat. There they played during the convention which nominated Henry Clay for president.

The following year they made a tour of Pennsylvania in their own band wagon, giving concerts in all the principal towns and creating quite a sensation musically. For some unknown reason, however, the trip was labelled a failure financially.[12]

Through our nation's history bands have made war's hardships more endurable and their victories more triumphant. The Repasz Band has certainly played a leading role in this respect, having taken part in numerous military engagements. With Daniel Repasz as leader and William N. Jones as drum major, the band enlisted in a body at the outbreak of the Civil War in April, 1861. It was attached first to the 11th Regiment, Pennsylvania Volunteers. When it left Williamsport on April 26, 1861, it was comprised of the following members: Repasz, Jones, Jacob H. Schuck, Thomas A. Rothrock, Talma F. Aueril, George M. Repasz, Albert Martin, S. Mack Taylor, M. Hunter Caldwell, W. D. Hamilton, Charles W. Hamilton and John Taylor.[13]

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12 The Daily Gazette and Bulletin, Special County Centennial Edition, June, 1895, p. 31.

13 Williamsport Sesquicentennial Historical Booklet, p. 34.

After serving three months the band re-enlisted with the 29th Regiment, Pennsylvania Volunteers. The band went through the rebellion from start to finish, and as the band of the 8th Pennsylvania Cavalry it was at Appomattox when General Robert E. Lee surrendered. In the line that day it sounded out the "Star Spangled Banner," "Rally Round the Flag" and "Yankee Doodle," alternating with a Confederate band which played the stirring "Dixie" and "The Bonnie Blue Flag."[14]

Many members of the band saw service in the field music of the 12th Regiment, Pennsylvania Volunteer Infantry, during the Spanish-American War. However, it did not become the official band of the National Guard until 1903. It served three enlistments, retiring in 1912.

During those years the band scored many of its greatest successes. It headed the Pennsylvania Guard in New York City at the centennial of the inauguration of George Washington as President; it led the Guardsmen in March, 1905, at the inauguration of President Theodore Roosevelt and again in 1909 at the inauguration of President William Howard Taft. One of its outstanding achievements was the presentation in 1899 of "The Spanish War," a musical extravanganza. This entertainment was repeated

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14 Musical Enterprise, (May, 1917), n. p.

After meeting there would be some [illegible] with the girl students, [illegible]. [illegible] through the [illegible] time about it [illegible], and in the [illegible] of the [illegible] Tuesday it was a [illegible] [illegible] [illegible] in the [illegible]. In the time [illegible] my it [illegible] the [illegible] [illegible]," [illegible] the [illegible]" and [illegible] [illegible] [illegible]

in a dozen cities from Elmira, New York, to Harrisburg and featured the world famous William Kilpatrick as drum major.[15]

One of the most colorful figures of Repasz Band history was William Kilpatrick, or "Killy," as he was known. He was a Williamsport product; when he was but 16 years old the Repasz Band became interested in him and took him into its ranks in 1887. He always delighted the residents of the city with his exhibitions of twirling as he headed the band in its appearances on the streets. His first appearance of any prominence was in New York City with the old 12th Regiment Drum Corps during the Washington Centennial. The high-stepping drum major made such a hit with his baton twirling that one of the Washington newspapers came out with the words "there are two men in New York tonight - the President and Kilpatrick."

Later, when William was about 19 years old, he toured Europe for a season as a performer with McCadden's Circus; when he returned he played aboard a river boat that ran between St. Louis and New Orleans. Up to the time of his death he was active in vaudeville. His body was laid to rest in Williamsport April 11, 1913, the services being in charge of the Repasz Band whose drum major

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15 Williamsport Sesquicentennial Historical Booklet, p. 34.

It is some satisfaction that Flaherty, New York, is interested and thinks the world [illegible] William Filipovich as [illegible].[1]

One of the most [illegible] figures of Lehman Brothers history was William Filipovich, or "Filly," as he was known. He was a fulfillment product, what he was [illegible] when old Tim Brown [illegible] interview in his [illegible] his long life ended in 1[illegible]. He always [illegible] the [illegible] or the city with his abilities of [illegible] to [illegible] the best in [illegible] in the [illegible]. His first appearance of any prominence was in the [illegible] with the old City Bulletin [illegible] Washington [illegible]. The [illegible] [illegible] [illegible] with the [illegible] [illegible] [illegible]

he had been for so many years. The band followed his body to the grave playing his favorite funeral hymn, "The Honored Brave."[16]

When the Repasz Band decided to withdraw from the State Militia in 1912 it occasioned quite a shower of protests from the officers of the guard. So much objection was encountered that explanations for not re-enlisting were printed in the news to justify the position of the band. Because most of the players who occupied the lead chairs were prevented from going to the annual encampment that year due to their businesses it would have necessitated taking a "patched-up band" which would not be in keeping with the standard upheld by the organization. Having the reputation of being one of the best bands in the state, when at camp the people from miles around came to hear its concerts. Therefore the members of the band felt they would be doing an injustice to the band and to its admirers to go to camp with a band of "rookies."[17]

In 1917 the Repasz Band again volunteered its services and offered 60 musicians for service in France under Colonel John P. Wood, commander of a Pennsylvania Cavalry Regiment.

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16 Musical Enterprise, (May, 1915), n. p.

17 Ibid., (May, 1912), n. p.

In the early years of its existence the band combined the position of leader and director, but by 1872 a director was being chosen as a separate officer. Captain Joseph Grafius was the first of these. At later periods the position was held by G. Morris Repasz, Milton Repasz, both sons of Daniel, Lyman J. Fisz, Harry S. Krape, Charles S. Shields, and W. Herdic Wood. Mr. Wood contracted pneumonia while playing for President Taft's inaugural and died a short time later.[18]

Through the years the Repasz Band has always enjoyed the opportunity of marking the various anniversaries of this unusual organization which has held together for so many years, weathering the discouragements which come to every such group and remaining one of the best bands in the state. These celebrations have taken various forms. There was the 43th anniversary in Old Oak Park when promise of a lively day was given with the Milton Band participating and a pigeon-shooting contest occurring between Levi Hill of Muncy and Troxell of Lewisburg.[19] Then there was the 54th anniversary on a grander scale in Athletic Park when Innes' Famous New York Band gave both afternoon and evening concerts followed by a baton exhibition by William

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18 Williamsport Sesquicentennial Historical Booklet, p. 34.

19 Daily Sun and Banner, August 22, 1[illegible]3, p. 4.

Kilpatrick. The last number of the evening's concert must have been most spectacular. Entitled War and Peace it involved marching soldiers, a fife and drum corps, a chorus of 200 voices and rapidly firing artillery. A battery of cannons was made especially for this work and 20 shots (blank cartridges) were fired per minute.[20]

In the year 1910, following the death of director Herdic Wood, there came to the post of director of the Repasz Band a man who is regarded by many as the most outstanding contribution Williamsport has ever made to the field of music. He was John Hazel, who in the peak of his career was world-famous as a performer, composer and conductor. He was one of the "Big Four" of cornetists in the world, the other members of the select group being Frank Seltzer, W. Parish Chambers and Herbert Clark. Musicians before the turn of the century considered Mr. Hazel the rival of Jules Levy, one of the most brilliant and powerful cornet soloists of that time. During the summers of 1891 and 1892 they played rival attractions at Atlantic City.[21]

Johnny Hazel was born September 28, 1865 at Bellefonte but moved to Williamsport when a small boy. His

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20 The Daily Gazette and Bulletin, August 31, 1894, p. 5.

21 The Williamsport Sun, January 27, 1948, p. 1.

musical career began at the age of 10 when he received his first cornet. It is interesting to note that although he reached great heights in music Mr. Hazel often remarked that he never had spent as much as twenty-five cents for his musical education. Hours upon hours of practice in which he blew against the brick wall of the old Elliott Paint Shop (it stood near the present Growers Market) for tone helped gain for Johnny the claim of being "the best in the United States."[22]

At the age of 10 he became a member of the Stopper Band of this city and played his first solo in public at the Albion Hotel in Atlantic City in 1883 when a member of the hotel orchestra. Later that year he was in a theater orchestra in Philadelphia. Next he joined the band of the Buffalo Bill show and played with them for some time on their tours through the entire country. He always cherished the experience he had as guest soloist with the famed 22nd Regiment New York National Guard Band in 1890.[23]

His tours of the country took him to many noted theaters, including the best of New York and Boston. He had a brilliant career as a member of Sousa's Band, playing with that organization in every state in the union and

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22 The Williamsport Sun-Gazette, December 24, 1955, p. 5.

23 The Williamsport Sun, January 27, 1948, p. 11.

directing the band on several occasions when they played his compositions.

One of his greatest experiences came in the late 1890's when he performed before the King of England, and perhaps one of the things for which he was best known was his recording work for the Edison Phonograph Co., making his debut with them as cornet soloist in 1907.[24]

It was when he returned to Williamsport in 1910 that he became director of the Repasz Band which, during the time of his leadership, became known officially as the Elks-Repasz Band because of the support of the Williamsport Lodge of Elks. He also organized and directed the Montoursville American Legion Band.

It was during Mr. Hazel's time that the Repasz Band suffered a severe blow when the Lycoming Opera House burned on May 31, 1915. The band occupied quarters there and lost its entire equipment - a $3,000.00 library of music, uniforms, instruments and trophies. Scheduled to play at the high school commencement excercises June first the band was graciously offered the use of the Imperial Teteques' instruments so the concert could go on as planned. Citizens also came to the aid with funds to help the band and rehearsals were held in the Alcott Dancing Academy

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24 The Williamsport Sun-Gazette, December 24, 1955, p. 5.

[illegible]

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rooms.[25]

In his late years Mr. Hazel spent his time directing bands and composing, finding it very difficult as he said to keep up his playing with "store teeth." He made his home along the Loyalsock Creek where he loved to indulge in his favorite pastime of fishing.

Some of his compositions, principally marches, are international favorites such as: 103rd Cavalry March, Bluejackets March, Cochran Post March, Lycoming Motors March, Buick March, a Spanish Bolero, a transcription for clarinet of a popular classic with band musicians entitled Alice, Where Art Thou and The Mighty Missouri, a tribute to the famed U. S. Battleship.[26]

At the time of his death on January 26, 1948, an editorial referred to John Hazel as "one of this community's prized institutions - a man who loved music, loved providing music for others, contributing beyond measure to the encouragement of music in Williamsport."[27]

During the twenty-first year under John Hazel's direction, in August of 1931, an elaborate two-day celebra-

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25 The Daily Gazette and Bulletin, June 1, 1915, p. 1.

26 The Williamsport Sun, January 27, 1948, p. 1.

27 Ibid., p. 4

tion was held in observance of the Repasz Band's one-hundredth anniversary. From many of the neighboring towns ten bands totalling five hundred musicians assembled in Williamsport to participate in the celebration. The streets of the city resounded with stirring marches all afternoon as the bands gave concerts on the court house lawn, the post office lawn, at the city hall and in Diamond Square in Newberry. Early in the evening they formed to join in a mummers parade from Market Square to Memorial Field where a gala concert was presented. More than two thousand people heard the massed bands play under John Hazel. Preceding the main concert a half hour program had been given by the Junior Repasz Band, a group directed by Charles W. Noll.

Editorials of congratulations appeared in the newspapers, and during the week the prominence of the Band was attested to when the United States Marine Band in a radio broadcast played the Repasz Band March written for and dedicated to the local organization in 1896 by Charles C. Sweeley, a member of the band.[28]

There is no doubt that the Repasz Band March contributed greatly to the prominence of the band across the nation. It attained tremendous popularity not only as

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28 The Williamsport Sun, August 11, 1931, p. 1.

a band number, but in those days it was also often heard on the street corners from hurdygurdies or from travelling quartets.

Strangely enough it was during the year of the Repasz Band's centennial that the man who did so much to keep the name of the band before the public passed away at the age of fifty.

Mr. Sweeley was a very talented composer, having many other successful marches to his credit. His background was musical, one of his uncles having been a professor of music in Leipsig, Germany. At the age of 16 he won a prize at a musical festival for a waltz he had written. However, he turned chiefly to marches, dedicating them to various bands and putting the pictures of the bands on the cover, as was the custom. Some of these are: The Rival King, dedicated to Sousa who was a personal friend, Our Commander, dedicated to Walter Bowman and the Teteque Band to which he also belonged and Lulu Band, dedicated to a Shrine band. Mr. Sweeley was a versatile musician, teaching piano and trombone and also playing the piano in the Lyric Theater and playing for vaudeville in the Family Theater.

The Repasz Band was noted not only for its playing but also for its entertaining of the various visiting bands as they would come to Williamsport to give concerts.

This included a turnout of the whole band to meet the visitors upon their arrival and to escort them to their hotel. Often, as in the case of the United States Marine Band's appearance at the Lycoming Opera House, the visitors would have the local band as their guests in the afternoon, and in the evening after the concert the Repasz Band would entertain with a sumptuous supper and smoker in their parlors at the opera house. Oldtimers enjoy telling of the many times Sousa and his band appeared at the opera house in the early 1900's and of the social times the members of the two bands enjoyed together.

Many and varied were the events for which the Repasz Band was relied upon to furnish music, so it was natural that when the first Christmas tree was erected on the north lawn of the court house the band should have an important role in the ceremony. It was back in 1914 that the Civic Club was looking for something to do which would be beneficial to the community when it was decided that the city needed a municipal Christmas tree. It was the late Senator Charles W. Sones who made the idea possible.

A huge evergreen hemlock was cut up in Sullivan County. It was brought to town by horses and sled and erected on the pavement in front of the court house at a

cost of more than $100.00. Through the generosity of the late Wilbur Ballada of Prior and Ballada Electric Co. the tree was dressed up, and other contributions of labor and material gave the city a tree of which it could be very proud. Then came the question of music, and through Harry Parker, manager at that time and a most esteemed musician, the services of the Repasz Band were offered.

Christmas eve arrived, a real old fashioned one, colder than Greenland, and the musicians took their places under the spreading hemlock branches. The signal to start was given by Mayor Stabler, and the opening phrase of Oh, Come, All Ye Faithful floated out of the shining instruments. Then silence. Frozen hard and fast, no more sounds could be coaxed out into the winter air. Recourse to the court house corridor had to be sought until the instruments could be thawed out in order to resume playing. For many years afterwards the city had to be satisfied with a silent Christmas tree.[29]

Each year in the early part of this century the Repasz Band went on tour through the northern part of the state giving concerts in Ridgway, Dubois, Erie, St. Mary's and other towns, and the newspapers of those towns were lavish in their praises as "thousands listened to the

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29 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, December 24, 1938, n. p.

exceptionally fine programs so faultlessly rendered."[30] Stellar solo artists were featured, among whom were the Metropolitan star, John Hazel, Osborne Housel, at that time a very young man and a violin pupil of the celebrated Kneisel who spoke of him as "one of his most promising proteges,"[31] and Valentine (Tiny) Nierle, singing star of the 1920's.

Versatility of the band is evidenced by advertisements in July, 1914, of the opening of the Airdome, dancing pavilion, featuring the tango and one step to music of the Repasz Band while the Airdome Orchestra furnished music for the hesitation. Dances were held every night except Tuesday when the band played concerts in Brandon Park.[32]

After John Hazel relinquished the position of director he was followed by David M. Gerry, previously solo trumpeter with the band, then by John R. Robertson, a nephew of Mr. Hazel. Mr. Robertson was a well-known local musician, having played with several name bands as a young man. He taught trumpet for many years in Williamsport. At present, the band is directed by E. Hart Bugbee

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30 Erie Times, n.d., n.p.

31 Ridgway Courier, n.d., n.p.

32 Musical Enterprise, July, 1914, n.p.

[illegible] Institute [illegible] Institute [illegible] Institute [

who took over the position in 1886. This year the Elks-Repasz Band will celebrate its one hundred twenty-fifth anniversary of unbroken existence and distinguished service to Williamsport.

OTHER EARLY BANDS

The nineteenth century was the era of bands. The town band played a large part in village life, accompanying the troops to the wars, leading the parades in patriotic celebrations and giving summer night concerts on the village green.

From the early nineteenth century when the first band, the Repasz, was organized Williamsport has had many fine bands.

Shortly after the establishment of the Repasz Band in 1861 the Excelsior Band was formed. This group however, lasted only a short time.[33] At about the same time the Emmet Band came into existence to last likewise but a short time. This group consisted principally of members of the Hibernia Fire Company.[34]

In 1852 the five Stopper brothers arrived from

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33 Colonel Thomas W. Lloyd, History of Lycoming County, Pennsylvania, Vol. I, p. 446.

34 The Daily Gazette and Bulletin, Special Centennial Edition June, 1895, p. 31.

Germany. They joined the Repasz Band but withdrew in 1859 to form their own band under the leadership of Fred Stopper. A leading band for many years, the Stopper Band achieved an enviable reputation.[35] They enlisted in the 106th regiment, Pennsylvania Volunteers, and served one year. At the time they were in camp during Civil War days they were known as the Silver Cornet Band. A letter describing their life in camp and telling how they spent Christmas of 1861 appeared in the local newspaper.

They were located at Camp Observation near Poolesville, Maryland; General W. W. Burns was Commander of the brigade. The brigade was put through drills "at a right smart rate" every other day along with the reviews at which the bands figured prominently. There were three bands in the brigade: Baxter's Fire Zouave Band, the Band of the First California and the Williamsport Silver Cornet Band.

It was reported that although the writer did not feel it was his place to give an opinion as to the best band, "suffice it to say that Williamsport still holds her own" in spite of formidable opponents.

As for Christmas day the boys said it was the "dryest Christmas they ever experienced." The day passed

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35 Ibid.

as usual but without duties to perform. Toward evening an invitation came to visit General Burns' quarters for "a small jubilee" with his friends of the different commands. The band "took up their line of march" and halted at headquarters where they played several of their "choice pieces - among which was the Anvil Chorus, it being a favorite of the General who had requested it." The writer adds that "the General and his party seemed to appreciate it if I were to judge from the applause that followed each piece and also what followed all - a large black bottle supposed to contain Jersey Cider."

The writer concluded by reporting that the band had been "very kindly remembered by the citizens of Canton who presented them a fine goose and a pair of chickens, for which you can suppose we are very grateful. We are to have a feast this evening on them." The letter was signed "Cornet."[36]

In the eighteen eighties Williamsport boasted of three rather unique bands made up of musicians who played mostly "by ear." Some of the city's oldest citizens may recall the Billy Sips, the Boars and the Hammer bands.

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36 The Lycoming Gazette, January 1, 1862, p. 2.

Most of the tunes these bands played were picked up from hearing the little German bands that came to town several times each summer. "Clad in fiery red uniforms, puffing away on their big brass horns, resembling lobsters just after being boiled in hot water," these bands played on the street corners and in front of the saloons. The hat was passed to take care of expenses.[37]

Since no music was ever purchased the only expenses were an occasional lunch. As the big elections approached and as political rallies began the members of these bands literally thrived on lunches.

The Billy Sips Band took its name from a town character who "took no part in the rehearsals other than to help eat and drink anything that was sent into the boys by the politicians that were running for office." In later years someone renamed the band Billy Sips 'Sheepskin' Band.

Headquarters for this group was on Mulberry Street near East Jefferson Street on the second floor of an old frame building used as a carriage shop. "Here the members of the band would sit about on paint kegs and paint buckets and practice the 'airs' they knew. All that was necessary was for some member of the band to start something and all

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37 Gazette and Bulletin, April 5, 1929, n.p.

the rest fell in."[38]

Although the Billy Sips Band never acquired national or state fame, it was a factor in all torch light parades and affairs of like character many years.[39]

The Boars had their headquarters in the Old Star Brewery situated on Market Street north of the town. The band was composed of from four to eight members, "according to how many were in need of a free lunch."[40]

The Hammer Band held rehearsals in the old tannery on the southeast corner of Court and Church Streets. The band room on the second floor of an old work shop was a very precarious place to reach. The members had to pass over narrow paths between deep vats filled with brine.

Organized by George Hammer, this band was originally started as a burlesque affair with tin horns for instruments. However, after procuring a set of real instruments they made a very creditable showing, even filling some out-of-town engagements. In 1883 John Hazel became leader and general director of the Hammer

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38 Ibid.

39 Lloyd, p. 446.

40 Gazette and Bulletin, April 5, 1929, n.p.

Band. A local newspaper commented that the members "are becoming very proficient musicians, and under their new leader who is a thorough teacher they will soon rank with the best brass bands in the state."[41]

Other bands of the middle eighteen hundreds which assisted in the success of many political rallies and parades were the following: the Stokes Band composed of colored members, the City Greys which formed in 1871 and disbanded in 1874 and the Smith Band. The Smith Band had a short existence as the regimental band of the Twelfth Regiment, National Guard of Pennsylvania.[42]

THE FISK MILITARY BAND

A prominent band of the latter nineteenth century was the Fisk Military Band. Organized in 1879 in South Williamsport the band of seven members was originally known as the South Side Band. A year later the band secured as director Lyman J. Fisk who was then playing with the Repasz Band. Changing its name to the Fisk Military Band, the organization increased to twenty-two members and in 1886 moved to Williamsport. Here the band

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41 The Gazette and Bulletin, April 24, 1883, p. 4.

42 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1895, p. 31.

became one of the leading musical organizations of central Pennsylvania. Over a period of about fifteen years the group made many trips out of town accompanying local organizations. Hired by the Knights Templar as their private band, the organization traveled to Washington, D. C., Boston, Pittsburgh, Philadelphia and many other cities in Pennsylvania with the Baldwin II Commandery.[43]

Concerts in the parks were one of the band's contributions to local residents' enjoyment. Mention is made of one such concert at Vallamont when "three thousand people heartily enjoyed a most delightful affair."[44]

The Fisk Band enjoyed a distinguished career until 1904 when due to the pressure of business affairs on the director and members the group disbanded. Members were quoted as saying they felt "like crying" as they left their hall for the last time. Several said they were "heartbroken" to see the band "pass out of existence forever, leaving but a memory of a once celebrated musical organization."[45]

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43 The Daily Gazette and Bulletin, February 19, 1904, p. 5.

44 The Daily Gazette and Bulletin, July 20, 1905, p. 1.

45 The Daily Gazette and Bulletin, February 19, 1904, p. 5.

[illegible] one of the [illegible] [illegible] of [illegible] [illegible]. [illegible] a [illegible] of [illegible] [illegible] [illegible]

Three more bands which existed during the last quarter of the nineteenth century were the following: Washington Camp No. 574 P. O. S. of A. Band of Newberry, a fife and drum corps which maintained headquarters on the second floor of the present Sun-Gazette Building and had as director John F. Wachtel; the Distin Manufacturing Company's band with P. J. Stanton as leader; the Sixth Ward Brass Band under the leadership of Professor George W. Cronmiller of the Stopper and Fisk Orchestra.[46] At the time of this band's organization in August of 1885 a notice appeared in the press that a hop for the benefit of the band would be given in Holler's Hall the following Tuesday night, August the eighteenth.[47]

THE TETEQUE BAND

Williamsport claims the distinction of having the original all-Masonic musical organization in the United States, namely the Imperial Teteque Band.

It was in the year 1894 that the seed for this unique group was sown. One evening Truman R. Reitmeyer, John K. Hays, Herbert R. Laird and Clarence Else, all members of the Masonic fraternity, were sitting around

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46 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1896, p. 51.

47 The Daily Gazette and Bulletin, August 12, 1885, p. 1.

the fire in their lodge room when the subject of music arose. After some discussion they decided to form a brass quartet. Mr. Reitmeyer agreed to teach the others to play. This was accomplished so well that when they made their first appearance at a lodge meeting they "brought down the house."[48]

Thus began the famous organization whose name became known from coast to coast.

The quartet improved with age. Gradually other members with different instruments were taken in, leading to the development of a brass band.

The story of the name of the band is an interesting one. Having started out as the "Triple Tongued Quartet," the group changed its name to the T T Q Band as the membership increased. Finally it became the Imperial Teteques.[49]

The band of forty members was one of the first Knights Templar bands in the country and was noted for its excellent music and the high character of its members. Making a handsome appearance in their plumes they accompanied the Knights Templar to many annual conclaves.

The Teteques were fortunate in having an interested

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48 Lloyd, p. 447.

49 Ibid.

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[illegible]

and generous godfather in the person of J. Walter Bowman. Known as the "dean" of this famous organization Mr. Bowman saw to it that uniforms, instruments and music were supplied. Those who are familiar with the band testify that there was nothing in the line of band material that he did not get for them. An item which made headlines when it was procured for the band was a mammoth bass drum procured from a Brooklyn manufacturer. The drum measured nearly six feet in diameter, and thirty-six inches in width. It was understood that all new machinery had to be made for the manufacture of this drum. The two heads with one extra cost $75.00. The complete cost of the drum was around $300.00.[50]

The Imperial Teteques brought honor and prestige to the lodge and the city for many years until the death of Mr. Bowman. How paramount his support was, both morally and materially, was evident in the gradually lagging interest of the members after his death. Although efforts for revival were made in the late nineteen thirties by supplementing the group with high school students, this outcome was unsuccessful. With the passing of Mr. Bowman went the passing of the oldest Masonic band in the country.

Directors of the band after Mr. Reitmeyer were

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50 Musical Enterprise, n.d., n.p.

James Fisk, Dave Gerry and Osborne Housel.

TWENTIETH CENTURY BANDS

The beginning of the twentieth century brought numerous other bands to the local scene. One of these was the Newtown Band which changed its name in 1904 to the Williamsport Marine Band.[51] Another was the Newberry Band which was organized in the western part of the city. In 1910 notice was given through the press that on a certain evening in August they would "make sweet music in Diamond Square." Promise was made that if the concert was a success similar entertainments would be forthcoming during the remainder of the outdoor season. Mention was made that the band was in "the best of shape financially and possessed of the best equipment in its history."[52]

THE VERDI BAND

One of the most popular bands remembered by local residents was the Verdi Band, an Italian organization of great merit. Formerly a bugle corps it was organized in 1909 with Guiseppe Biffarella as leader. Michael Chianelli,

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51 The Daily Gazette and Bulletin, May 27, 1904, p. 2.

52 The Williamsport Sun, August 31, 1910, p. 2.

a local retired tailor, served as manager.

Attired in uniforms of black with gold trim the band of about forty members made its first public appearance in 1910. They made a fine impression as they headed the Masonic Conclave parade.

From that time on the Verdi Band grew in popularity. Its services, always freely given to the community, were in constant demand.

During the early nineteen hundreds the band was always present at the lighting of the great Christmas tree on the court house lawn. There they played Christmas carols as the lights were turned on. On New Year's night as the holiday season ended they also provided music.[53]

In 1915 three thousand people gathered in Brandon Park to hear the Verdi Band play a concert for the benefit of the Repasz Band fire loss fund. A splendid concert of classical and popular music was given. A special treat was a baritone solo Dear Moon, sung by Orestes Giglio. Mr. Giglio was forced to respond to the insistent applause with three encores. The band played Tipperary for its encore "as usual," closing with The Star Spangled Banner. Ladies of the Civic Club conducted a candy sale which net-

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53 The Williamsport Sun Gazette, December 24, 1955, p. 18.

ted a good sum for the Repasz Band.[54]

This was only one of many concerts given by the Verdi Band in the Brandon Park bandshell. Evening concerts were also given on the court house lawn. Large crowds always were attracted.

Musical sendoffs were always given to the local soldiers leaving the Pennsylvania Railroad Station for World War I. When the war was over the old Majestic Theater was "packed as it had never been packed before when the band gave a concert of classical and operatic music to commemorate the end of the conflict." Mr. Chianelli and Vincent Purpari served as chairmen for this "standing room only" event.[55]

Known for its ability to march either fast or slow, the Verdi band signed a contract calling for one hundred twenty steps per minute for the conclave parade. A very slow step was sometimes demonstrated as it played funeral marches for deceased band members.

Rehearsals at first were held weekly in the Nardi building at the corner of West Fourth and Market Streets. Later they were held in the Stern building in Market Square. Finally the band was able to buy a building on Canal Street

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54 The Daily Gazette and Bulletin, July 17, 1919, p. 1.

55 The Williamsport Sun-Gazette, December 24, 1955, p. 15.

which they named the Verdi Band Hall. According to the Williamsport Sun-Gazette of December 24, 1935, the Verdi Band became the only band in Pennsylvania to own its own home.

One of the many community services rendered by the band was the erection of the Dante Memorial Statue at the Williamsport High School. Members collected contributions for the monument and played at the dedication ceremonies.

Much of the band's accomplishment was due to the splendid leadership of the conductor, Mr. Biffarella. He was a fine musician and teacher and made the band's arrangements. The organization's drum major was Camillo Vannucci whose son Joseph started in this band as a clarinetist and later formed his own orchestra.[56]

Covering a period of years which lasted until the end of World War I the Verdi Band will always be remembered for "its outstanding character and service to the community and fine musical ability."[57]

LINCOLN'S LADIES' BAND

In May of 1915 the following notice appeared in a music publication:

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56 Ibid.

57 Ibid.

> Lincoln's Ladies' Band of Williamsport, Pennsylvania, under the direction of Harry J. Lincoln, the well known musical composer and arranger took the town by storm, when Lincoln and his twenty-five nicely uniformed young ladies stepped out into the limelight on May thirtieth in their initial bow to the public. Thousands of people, many from out of town, filled the streets and sidewalks to get a glimpse of the lady musicians as they headed the Memorial Day parade. 58

Consisting of twenty-two ladies this unusual group made a smart appearance in their new uniforms. The ensemble of dark blue trimmed with gold braid consisted of a long skirt in the fashion of the day, a coat and cap. Money for uniforms was secured by means of a tag day. Rehearsals were held weekly to prepare for concerts and appearances at the various fairs.[59]

The nucleus of Lincoln's Ladies' Band was the Dockey family, five sisters and two nieces of Mrs. Fred DeCanio.

Seeing the possibility of gathering his talented family together as a performing group, Mr. Jeremiah M. Dockey, father and grandfather of the girls, formed the Dockey family band. Brothers, nephews and cousins joined

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58 Musical Enterprise, May, 1915, n. p.

59 The Daily Gazette and Bulletin, August 30, 1915, p. 1.

[illegible] of twenty-two [illegible] that Dominic [illegible] made a short appearance in their new relationship. The new model, if such have triumph with [illegible] realities of a long which in the [illegible] of [illegible], a [illegible] [illegible] the [illegible] was [illegible] by [illegible] of a [illegible] [illegible] [illegible]

the girls, bringing the membership to fifteen. This unique band played at fairs and various local events and was noted for excellence of performance.

Mr. Dockey died in 1917 after a year's illness during which time activities of the band were suspended. His last request was that the spirit of the family band be renewed. In 1920 Mr. Fred DeCanio revived it. Activities resumed for a period of about three years until the death of one of the brothers broke the family circle.

A band which was organized in South Williamsport in 1920 was the South Williamsport Citizens' Band. A photograph in a local paper in 1922 shows the group in new uniforms. Under the direction of Charles Noll the band gave free concerts in churches, schools and other institutions in and about the city.[60]

SERVICE MEN'S BANDS

Since World War I patriotic parades in Williamsport have been sparked by excellent musical groups representing Garrett Cochran Post No. I American Legion.

The first service men's band was organized in 1920 at the request of the committee by Michael Bernardi, a member of the Legion. It consisted of forty-three men who

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60 Grit, September 11, 1955, News Section, p. 34.

had played in military and naval bands during the war.[61]

Under Mr. Bernardi's direction the band achieved an enviable record. First prizes were won at state conventions in Williamsport, Greensburg, Reading and Erie. A thrilling experience came to the band in 1922 when they attended a national convention at New Orleans. There the Williamsport and Sioux City, Iowa bands tied for first place honors. To break the deadlock a coin was tossed giving Williamsport the second place award. Mr. Bernardi, the director, received a gold-studded Conn trumpet engraved with the American Legion insignia.

In 1927 the group gave its instruments to the high school band. Activities were suspended until 1929 when the post reorganized the band. Philip Shay, a former commander of Garrett Cochran Post was chosen to manage the organization. Fred DeCanio was elected director, Fred B. Wetzel assistant director and A. F. Snyder drum major. With a membership of forty-five men the group procured new uniforms and became self-controlled with a committee of five in charge. However, circumstances determined that the lifetime should be but a year during which time the band appeared at a state convention in Philadelphia.[62]

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61 The Williamsport Sun, November 10, 1929, p. 1.

62 Gazette and Bulletin, July 15, 1929, p. 1.

THE BLACK EAGLES

After 1930 a junior drum corps was formed by the post. After World War II these young men returned to be known as the Black Eagles Drum and Bugle Corps.

Handsome in their plumed head-dresses and snappy uniforms of black and gold the young Black Eagles with their shining instruments are a thrilling sight in local parades. Spectators are impressed with the excellent teamwork of their playing and the precision of their marching.

The Black Eagles are consistent winners of state championship titles at the annual American Legion state conventions. Most recently they retained the state title in 1956 at the competition in Philadelphia. On their return they held a victory parade followed by a concert and drill in Market Square.[63]

First place was also won this year in a drum and bugle competition at Tyrone.[64]

For the past three years the Black Eagles have sponsored a "Spectacle of Music" at Bowman Field. At this event many drum and bugle corps from all over the state

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63 Grit, July 22, 1956, p. 1.

64 Williamsport Sun-Gazette, July 5, 1956, p. 1.

compete. Over 4,200 people watched the spectacle this year. The Black Eagles performed for the home fans but because of their role of host did not compete.[65]

Two other present-day drum and bugle corps which always participate in local patriotic parades are the Veterans of Foreign Wars Drum Corps and the Kahler Post Drum and Bugle Corps.

THE LITTLE GERMAN BANDS

A colorful sideline of band life in Williamsport is that of the little German band.

With the coming to this section of many German settlers it was natural that small groups of them should get together to enjoy this kind of music peculiar to their native country.

In the latter nineteenth century their activities were mentioned in a local column called "Dashes here and There" with the line, "Dot Leetle Yarman Band assisted very materially yesterday in giving a lively appearance to the streets."[66]

Early in the twentieth century a group of Repasz Band members got together to form a German Band. They

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65 Williamsport Sun-Gazette, August 2, 1956, p. 2.

66 The Daily Gazette and Bulletin, February 16, 1882, p. 4.

called themselves the "Just for Fun Band." Garbed in fantastic costumes representing the real German bands they made their first appearance on the streets of Williamsport in October of 1914 to raise funds for the Lycoming County Tuberculosis Society. "Dot leetle Goiman Band" made things lively on the streets from early morning till evening and collected one hundred fifty dollars.[67]

The group had just returned from a tour of the eastern part of the state where they visited the Pennsylvania Dutch section and scored many triumphs. The following men comprised the band: Valentine Luppert, G. Otto Flock, David M. Gerry, Frank Hammer, Fred Bidet, Fred Staib, Orion Reitmeyer.[68] John R. Robertson and Austin Witmer joined later on.

For several years this band took an annual ten-day trip through New York state in "Tiny" Luppert's white seven-passenger Cole automobile. Indicative of the jovial spirit were the three-page folders which were passed out along the way with the caption "Who Are We?" and the answer:

> We are members of the Repasz Band, Williamsport, Pa., the oldest band in America. We are out for some fun, nothing more, nothing less.

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67 Grit, October 25, 1914, News Section, p. 1.

68 Ibid.

[illegible] Immediate the "[illegible] [illegible]" [illegible] [illegible] [illegible]

> We play for fun and if you have
> any fun hearing us play then it's
> a funny time all around." 69

Many cities were visited on these trips. The following newspaper comments from them tell us of the success and fun that the group enjoyed:

> Elmira was charmed by the visitors
> from 'Billtown.' 70
>
> Their automobile was gaily decorated
> and bore a banner reading 'Just for
> Fun.' 71
>
> Touring in an automobile and stopping
> wherever they please to give concerts,
> passing the nights in expensive hotels
> and taking time out from their play-
> ing only to eat and sleep is the
> vacation seven men from Williamsport,
> Pa., are taking. They reached
> Syracuse yesterday afternoon, gave
> concerts up and down the main streets,
> took part in the parade and scorned
> persons who offered to drop money
> in their car. 72

Today the German band tradition is still carried on by August and his "Just for Fun Band." This group was organized in 1931 in the boiler room of the Capitol Theater during a vaudeville engagement. The original members were Harold Lyman, flute and piccolo, Paul Knauff, clarinet, Frank McElroy, bass horn, Austin Witmer, alto horn, John

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69 Musical Enterprise, August, 1915.

70 Elmira Telegram, n.d., n.p.

71 Elmira Star - Gazette, n.d., n.p.

72 Syracuse Post Standard, n.d., n.p.

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Robertson, trumpet and Otto Wagner, trombone. Three of the original members are still with the present band. They are Mr. Lyman, Mr. Knauff and Mr. Wagner. Mr. Fred DeCanio, Mr. Alfred Haswell and Mr. Sherman Stutzman joined the band in recent years.

Known originally as the "Little German Band," the group changed the name to the "Just for Fun Band" during World War II. Being of Pennsylvania Dutch extraction, Mr. Lyman, the leader, assumed the name August.

The band has had an active career with many important engagements. In its early existence the group played over radio station WRAK for the Flock Brewing Company and for Strochmann's bakery; they appeared with Joe E. Brown at the Yankee Stadium in New York and with Connie Mack and the Philadelphia Athletics in Philadelphia; they played for Alfred Landon at Washington, Pennsylvania, when he was running for President and for President Eisenhower's birthday at Hershey, October 13, 1953; several years ago they played for the Circus, Saint and Sinners Club in Bradford, Pa.

The present band has had some enjoyable engagements in Florida. They played for the Clyde Beatty circus at Golden Beach and for the Radio Club at Fort Lauderdale. In 1953 they entertained at a picnic of the Committee of One Hundred at Belle Isle, Florida. This was a seven million

dollar estate maintained by a group of wealthy business men who comprised this committee. According to the members of the band this was "the best time we ever had." The band is widely known for its comedy acts and made a comedy recording of the Poet and Peasant Overture for Walt Disney.

CHAPTER IV

POPULAR INSTRUMENTAL GROUPS AND DANCE ORCHESTRAS

It was about forty-six years after the first band was organized before an orchestra came on the Williamsport scene. However, once begun, the procession of orchestras through the years proved to be an impressive array.

The first one of any importance was the celebrated Stopper and Fisk Orchestra. Beginning with twelve members on September 1, 1877, this group had Lyman J. Fisk as manager and Charles Fischler as leader.[1]

Capable of playing either classical of dance music this orchestra was in great demand. Soon after its formation a secondary organization called the "Annex" was created. This enabled the orchestra personnel to fill two engagements on the same night.[2]

Congratulations were extended to the orchestra in the press of 1891 on the occasion of a classical concert given in the Academy of Music. The Overture to Martha was mentioned as having been played particularly well. A hope was expressed that the management of the Academy would see the advisability of maintaining such an orchestra.[3]

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1 Meginness, History of Lycoming County, Pennsylvania, p. 372.

2 Ibid.

3 The Daily Gazette and Bulletin, April 2, 1891, p. 5.

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[illegible]

[illegible]

When the Lycoming Opera House opened in September of 1892 the Stopper and Fisk was the official orchestra. The orchestra maintained its headquarters with its library and instruments in the basement of this building.[4]

The Stopper and Fisk Orchestra had the distinction of being the first to be invited into one of the city's palatial residences for private entertaining. This occurred in 1894 at a reception of one of Williamsport's most fashionable weddings - that of Florence T. Ryan to Dr. Sarcefield Donellan of Philadelphia.[5]

The musical group boasted of the fact that every man was a first-class musician. They had the reputation of playing for more society and public events than any other orchestra in the state. Theater managers claimed that it was the best orchestra they had met on the road outside of some New York orchestras. A look at a list of engagements filled by this group convinces one of its heavy public schedule. In December of 1895 many engagements were listed for the typical society season. Among them were the Woods-Rowley wedding, a tea given by Mrs. Allen P. Perley, a tea by Mrs. P. B. Shaw, the twentieth fashionable Assembly at Canton, two assemblies and "German"

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4 The Daily Gazette and Bulletin, June 1, 1915, p. 1.

5 The Williamsport Sun, August 31, 1954, p. 4.

at Harrisburg, the charity ball at the Hotel Updegraff, a leap year dance and numerous appearances at Professor Zebley's dancing school. (Professor Zebley conducted a dancing school in the Academy of Music where he taught all kinds of dancing such as the hornpipe.) Besides these special engagements the orchestra appeared regularly at the Opera House.[6]

Older residents have nostalgic memories of moonlit summer evenings on the broad porches surrounding four sides of the Herdic House, later the Park Hotel, and now the Park Home. Here the music of "Tiny" Stopper's violin and Jim Fisk's bass viol "flowed through the open windows." The orchestra played nightly in the ballroom with an affair "by invitation" once a week.[7]

The Stopper and Fisk Orchestra enjoyed a continuous existence for over twenty years. In 1914 it was reorganized as the Williamsport Philharmonic Musical Society. Its object was "purely educational, to establish a permanent orchestra of fifty men capable of performing orchestral works of the masters." Officers were W. E. Creamer, president, B. F. Young, vice-president, F. S. Stopper, secretary and treasurer, C. LeRoy Foulk, conductor.[8]

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6 The Daily Gazette and Bulletin, December 12, 1895, p. 1.

7 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, July 16, 1932, n.p.

8 The Daily Gazette and Bulletin, March 5, 1914, p. 1.

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[illegible]

Three orchestras which were formed in 1890 and 1891, all of which had short lives, were the Star, the Metropolitan and the Elite.

The Star, organized in 1890, was managed by J. P. Langlois. It consisted of ten members with F. E. Haswell as leader and G. Bert Repasz as musical director.[9]

The Metropolitan was formed June 16, 1891 with eight members. Manager was Aloysius Stopper; leader was Sylvester Vogel. One of the organizers was W. Herdic Wood, a cornetist. Mr. Wood had studied with Milton Repasz and had been elected band master of the Repasz Band.[10]

The Elite Orchestra had John Hazel, the celebrated cornetist, as manager and Gus Lettan as leader.[11]

Although these orchestras were short-lived, nevertheless they were known to be capable of filling any engagement and "rendering the highest class music."[12]

An orchestra which appears to have gained swift prominence near the turn of the nineteenth century was the

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9 Meginness, p. 372.

10 Lloyd, History of Lycoming County, Pennsylvania, Vol. I, p. 446.

11 Meginness, p. 372.

12 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1895, p. 51.

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[illegible]

Lettan-Chappell Orchestra. It was organized in April, 1895. Within two months the group had "won the hearts of music-loving people - not only with their musical excellence but with their pleasing manners and desire to please."[13]

Organizers were Gustave Lettan, the leader, and W. Scott Chappell, pianist and manager.

Mr. Lettan was born in Williamsport. He began to study the violin at the age of ten with his half brother, "Tiny" Stopper, an organizer of the Stopper and Fisk Orchestra. At the time he assumed leadership of the Lettan-Chappell Orchestra as a young man in his twenties he had just completed a four-year engagement at the opera house in Wilmington, Delaware.

W. Scott Chappell came to Williamsport in 1875. He had attended Baxter University of Music at Friendship, Alleghany County, New York. He identified himself with musical circles here immediately. He was pianist with the Stopper and Fisk Orchestra for fourteen years until he joined with Mr. Lettan to form the Lettan-Chappell Orchestra.

Other fine musicians with this orchestra were W. Herdic Wood, cornetist and Louis B. Reece, clarinetist. Both of these men were soloists with the Repasz Band. Mr.

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13 Ibid.

Wood studied with Milton Repasz and was elected bandmaster in 1894. He was instructor of the Newberry and Trout Run bands and one of the organizers of the Metropolitan Orchestra. Mr. Neece was also with that group until both men joined the Lettan-Chappell Orchestra.[14]

An early move of the orchestra and one which was given special praise in press notices was the purchase of an extra set of clarinets. This enabled them to fill engagements demanding either concert or international pitch.[15]

Important among their many engagements were church weddings. The orchestra met the demands of such occasions most admirably because of the ability of Mr. Chappell to handle a large church organ. He had been organist six years at the First Presbyterian Church, five years at the First Baptist and five years at the Third Presbyterian.[16]

Lighter moments were also provided in the summer when the group played in the evenings at the various parks. The little old steamboat that plied up and down the river carried passengers to Sylvan Dell where "the Lettan-Chappell Orchestra played the Blue Danube and all the other lovely old things while we danced on the dreadful

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14 Ibid.

15 Ibid.

16 Ibid.

[illegible] Lucius Dugan was not [illegible] necessary to [illegible] the [illegible] of the [illegible] [illegible] the [illegible] of the [illegible] [illegible]. [illegible] [illegible] [illegible]

platform floor."[17]

EARLY TWENTIETH CENTURY GROUPS

With the twentieth century many other orchestras appeared.

In 1901 Fred E. Haswell organized an orchestra of about twelve players which bore his name. Mr. Haswell was formerly a traveling salesman for the D. S. Andrus Music Co. T. LeRoy Lyman was the pianist with the group for many years.

In 1902 the Haswell and Neece Orchestra was formed. Boasting of having "several leading local musicians in its personnell" the group was "qualified to furnish good music for all occasions."[18]

Among their engagements one season were the semi-monthly I. F. F. Club dance, the Golden Rod Club dance every Monday night, the Tuesday evening dancing class, Enright's semi-monthly, the Howe building weekly dances and a P. O. S. of A. banquet in Montoursville.[19]

Another early group was the Fischler Orchestra.

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17 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, August 29, 1927, n. p.

18 The Daily Gazette and Bulletin, November 2[illegible], 1902, p. 5.

19 Ibid.

It took its name from its first director, Charles Fischler. Mr. Fischler left Williamsport in 1904 to fill an engagement playing in Atlantic City.[20]

Two other orchestras bearing the name Neece were active in the first decade of the century. One was directed by Lewis Neece. Furnishing music in the evenings at the Vallamont pavilion, this group was made up of members of Lewis Neece's family. Lewis played clarinet, his father played violin, and his two sisters played piano.

A cousin of Lewis, Harold Neece, organized his own orchestra in 1904. He had just graduated from the local high school where he had written his class song. Mr. Neece was also a member of the choir of Christ Episcopal Church and later of Trinity Episcopal Church where his brother Joseph was organist. His mother had taught music at Bucknell University.

Playing for parties and small affairs the orchestra enjoyed success for about six years. Members other than Harold, who directed and played piano, were Blanche Richards, and Edward Linch, first violins, William Jordan, second violin, Amer Hartman, viola, Harry Hartman and sometimes Harry Krape, 'cello, and James Linch, flute.

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20 The Daily Gazette and Bulletin, July 6, 1904, p. 5.

[illegible]

The celebrated cornetist, John Hazel, directed an orchestra which used his name. This group played for dancing around 1910 at the Arlington Dancing Academy which was operated by John McGee. The fire which destroyed the Lycoming Opera House also destroyed the Academy, putting an end to the orchestra's activities.

One of Williamsport's most popular dance orchestras of the early twentieth century was the Airdome Orchestra led by David M. Gerry, a trumpeter of renown, who also managed the Airdome. This was a new dancing pavilion erected by Valentine Luppert at the south end of the Market Street bridge. Dancing was enjoyed every night except Tuesday. On Tuesdays band concerts were held in Brandon Park. Featured dances were the tango, the hesitation and the one-step.[21]

Older residents can recall bygone years when Gerry's Airdome Orchestra provided the musical setting for the annual "Dansant," a charity dance held in the ballroom of the old Park Hotel on Christmas afternoon. Considered quite the fashionable affair for the city's elite, the Dansant was held from two to five o'clock, attracting hundreds of dancers. Profits from the dance were given to

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21 The Musical Enterprise, July 19, 1914, n.p.

the Williamsport Hospital. Following the Dansant the orchestra traveled to the Williamsport Country Club to provide dance music Christmas night.[22]

Early members of Mr. Gerry's orchestra were Henry Keller, violin, Dan Thomas, piano until 1918 and then T. LeRoy Lyman for the remaining years, Al Bidet, clarinet, Fred Staib, trombone, Frank Hammer, drums, and Valentine ("Tiny") Nierle, saxophone and vocalist.

Mr. Gerry was a prominent figure in city political circles as well as a musician. He was city treasurer two terms. His influence and prominence won him the leadership of the Democratic party in Lycoming County. He played solo trumpet in the Repasz Band and became its director for a time. In 1922 he helped organize the Elk's Band as its first director. He also directed the Imperial Tetoques for ten years.[23]

Later Mr. Gerry enlarged his orchestra into a jazz symphonic group capable of playing concert as well as dance music. One of the largest crowds ever to assemble in Brandon Park heard Gerry's Orchestra in a concert in 1925. Excerpts from Il Trovatore and Faust were exceptionally well done according to press notices. Soloist of the

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22 Williamsport Sun-Gazette, December 24, 1955, p. 2.

23 Ibid.

evening was "Tiny" Nierle, a local baritone, who had recently returned from a season singing in Mitzi.[24]

After a span of about fifteen years the group disbanded in 1930. A few years later Mr. Gerry moved to Knoxville, Tennessee, where he died.[25]

LATER TWENTIETH CENTURY GROUPS

Around 1917 and into the nineteen-twenties there was an influx of big name bands which came to the Armory on Pine Street for public dances. Fred Waring, Jim Shields and his Mason Dixon Eleven and others gave impetus to local musicians to form orchestras or to incorporate new ideas into those already existing.

Two popular local orchestras at this time were the Logue and Straight and the Van-Askey orchestras.

The Logue and Straight Orchestra filled numerous engagements in and outside of Williamsport, playing at Bucknell University and The Pennsylvania State University.[26]

A forerunner of the Van-Askey was a group known as Red and His Happy Six. This group was under the direction

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24 Gazette and Bulletin, July 15, 1925, p. 5.

25 Williamsport Sun-Gazette, December 24, 1955, p. 2.

26 The Musical Enterprise, April 29, 1914, n.p.

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of Charles (Red) Askey. It was formed around 1917 after Mr. Askey had heard and associated with some of the dance bands at the Armory. This was the first time the local musicians had heard saxophones used in a dance orchestra. It prompted them to try to achieve the same pleasing effect.

Forming the Happy Six were George Lewis, piano, Paul Knauff, violin, Oscar Wagner, trombone, James Beaver, banjo, Michael Casale, saxophone, and Red Askey, drums.

At the same time another orchestra under the direction of Carl Vandersloot was enjoying some popularity. Since some of the personnel of these two groups were the same they decided to merge under the name of Van-Askey Novelty Orchestra. An accusation had been made against Red and His Happy Six of taking the name of a New York group known as Yerkes' Happy Six.

The new dance band had an active life from 1918 to 1922. Being of considerable size there were sometimes as many as five units from this orchestra performing in one night.

After the Van-Askey Orchestra disbanded Mr. Askey received and accepted an offer from Paul Speck, a New York recording artist, to play with one of his units.

Among other orchestras of the nineteen twenties were the Legionaires directed by Elmer L. Diehl and Osborne

Housel's Dance Band. They supplied dance music around town, in the theaters and in the Memorial Park dancing pavilion.

THE DAVE HARMAN ORCHESTRA

It was in the nineteen twenties that Williamsport rose to fame in the dance band world with Dave Harman and his orchestra.

An alumnus of the University of Pennsylvania, Dave Harman started in 1920 with a small group of six men. Within four years his orchestra was ranked one of the three top bands in the country with Paul Whiteman and Fred Waring.[27]

Original members of the band in 1920 were James Beaver, banjo, George Machamer, saxophone, James Barry, banjo, George Lewis, piano, and Dave Harman, trombone. Within a year others had been added including Paul Knauff, Joe Vannucci and Russ Brownlee, saxophones, John Robertson, brass, Charles Young, violin, Frank McElroy, tuba, and Miles Jacobus, drums. George Lewis and Joe Vannucci were the arrangers.

Others from Williamsport who were members of Dave's orchestra at one time or another include Fred Wetzel, Bill Wyder and Thomas Levering.

Harman made musical history with his renditions of

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27 Grit, July 15, 1956, News Section, p. 3.

I'll See You In My Dreams, Who's Sorry Now, and If You Don't Love Me, Stop Doggin' Me Around.

From 1920 to 1923 the band played regularly for dances at the Danso dancing hall. Located above the Keystone Theater on Third Street, this was a popular spot among the younger set of those days. Dance engagements were also filled in other towns throughout Pennsylvania.

The hard work and long hours spent in rehearsal proved worthwhile when in 1924 opportunity for bigger things arose. A song plugger who had come to town heard the band. He took them to New York City and helped them to get a booking in the famed Cinderella Ballroom. They spent two very successful years there alternating with the Wolverine Band of Chicago, an outstanding jazz band of that day whose records are now collectors' items.

It was the ultimate goal of every orchestra in those days to record. The difficulties were great in becoming associated with a recording company. However, Dave Harman's Orchestra did a sizable amount of recording for Edison, Columbia and Gennett, a subsidiary of Victor. (It is interesting to note that at that time Thomas Edison personally passed on every record coming out of his laboratories.)

During 1925 and 1926 the orchestra played in many of the leading cities of the east, appearing in such places as

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[illegible] the [illegible] [illegible] of [illegible] [illegible]. [illegible] [illegible]
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The [illegible] [illegible] [illegible] [illegible] [illegible] is [illegible]
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the Madison Gardens in Toledo, Ohio, Danceland in Philadelphia, the Butterfly Ballroom in Springfield, Massachusetts, Danceland in Cleveland and Land o' Dance in Canton, Ohio. On one occasion Frankie Carl substituted in the band.

It is interesting that the Harman Band operated as a cooperative group, all earnings being split evenly among the members.

Back in that day of crystal sets Harman's band was one of the first ever to broadcast. It was from KDKA which was opened in 1919. Later they appeared over stations WOR, WEAF, WJZ and others. Playing at many of the big universities of the east, the south and New England, the band was a regular feature at house parties at many of these institutions.

As time went on the personnel changed until during the years 1929 and 1931 the only original members left were George Lewis and Dave Harman.

Under the new management of the Orchestra Corporation of America Harman's band continued to play at leading hotels throughout the country. Other engagements took them to such places of note as the Everglades Club and the Kentucky Club in New York, the Piccadilly Club in Philadelphia, the Steel Pier in Atlantic City and Convention Hall in Asbury Park. They appeared for a year at the Rainbow

Cafe in Miami. When Vincent Lopez opened the Euclid Garden in Cleveland Harman's orchestra followed him.

Many one night stands made it a strenuous routine. Members recall being notified after the close of a dance engagement in Philadelphia that they were to leave immediately for Kansas. The trip was made in a New Jersey sightseeing bus. Members also remember numerous times when Tommy and Jimmy Dorsey used to sit in with Dave's band.

For several years the members of the band contributed to a special account which, when sufficiently built up, was used to purchase gold instruments. All were proud of the fact that only one other band - Fred Waring's - possessed such instruments. When the band disbanded these were kept as fitting mementoes of a glittering past.

JOE VANNUCCI

Those who attended high school in the late nineteen twenties and early nineteen thirties remember the thrill of dancing to the music of Joe Vannucci's Orchestra. Although death cut short what would undoubtedly have been a brilliant career, Joe Vannucci is remembered as one of Williamsport's great among jazz musicians.

Following his mother's wishes that he be a druggist Joe matriculated in 1921 at Penn State where he became a member of the famous Blue Band. There he formed a friend-

ship with Fred Waring who was also a student. The two of them organized a small group and played around the vicinity of State College. Joe's main instruments were the clarinet and saxophone, although he was able to play many others.

In time music prevailed over all other studies, and Joe's mother withdrew her objections to his following a musical career.

In 1923 Joe left school to join Dave Harman's Orchestra which was gaining widespread fame. He remained with him until 1926 during which time he played and did much of the arranging. Many of his arrangements were published and recorded.

In 1926 he left Dave Harman's Orchestra and later that year formed his own. Many of his orchestra were those who had been with Dave Harman's early group. They played throughout Pennsylvania. In demand particularly at the colleges, they established a wide reputation as one of the leading dance orchestras of the state.

Unfortunately in the middle nineteen thirties Joe contracted the illness which was to prove fatal. Forced to give up his work he was confined to bed. In spite of suffering, however, the urge to write continued within him. Many times in the middle of the night his family would find the light burning in his bedroom. Joe would have taken out

the pad from under his pillow and would be writing.

He died in 1936 at the age of thirty-four leaving a gap difficult to fill in the hearts and memories of those who knew him and listened to his music.

OTHER RECENT DANCE ORCHESTRAS

During the middle nineteen thirties the Sunset Park Pavilion was the scene of many regularly scheduled dances. For a few seasons George Lewis' Dance Orchestra held forth four or five nights a week. George had been pianist and arranger with Dave Harman and later played with Joe Vannucci. Besides his regularly scheduled engagements George also booked many name bands which drew capacity crowds from Williamsport and outside the city.

The Capitolians were prominent at this time also. Taking their name from the Capitol Theater where they played, they furnished music for many dances and special occasions throughout the area.

With the nineteen forties a new orchestra appeared on the scene having as its nucleus a group of boys who had played together in the high school band and orchestra.

Leader Gerry Kohler had hopes during junior high school days of some day having his own dance band. Two years later in 1943 he, Bill Seitzer and Roy Griess formed

an orchestra to play for dances at the Teen Canteen when it originated. The orchestra has continued to play since then for the center later known as Handy Haven.[28]

Other members who joined the orchestra later on are Gene Brong who left to join the Air Force in 1953, Earl Williams, the orchestra's business manager, Dick Spotts, Jerry Tietbohl, Larue Zellers, Ernie Mitcheltree, Bill Wright and Johnny Miller. These men all have professions other than music. In contrast to orchestras of earlier days they are not dependent upon music for a living.[29]

The band plays for many high school and college dances in the area. It plays frequently at Lycoming College, Bucknell, Penn State, Lock Haven and Bloomsburg. It has also played at the state laurel festival in Wellsboro for several years.[30]

Another contemporary band which has been gaining steadily in popularity in recent years is that of Johnny Nicolosi.

Johnny was a ninth grade student when he made his

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28 Grit, August 21, 1955, News Section, p. 14.

29 Ibid.

30 Ibid.

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first public appearance at the Kiddies' Sing of August, 1945. He had already been playing the piano for Gerry Kehler's Orchestra and also had a part time job playing for a local dancing studio. It was at the request of Mayor Leo Williamson that Johnny got together three of his friends to play with him at the Sing.

From that time on the group stayed together increasing the membership to six. Early members were Wayne Packard and Dave Phillips, saxophone, Johnny Rhea, trumpet, Mickey Casale, drums, and Mary DiMarco, vocalist. Johnny played the piano.

The only one of the original members with the present band is Wayne Packard. Others of the present group are Mert Billons, Mike Allegrucci, saxophones, Charlie Berger, trumpet, Jimmy Bubb, bass, Blanchard Burkhart, drums and Vonnie Sinibaldi, vocalist.

Equipped with a fine trailer the orchestra maintains a busy schedule covering a radius of over two hundred miles in this state and in New York. Colleges, country clubs and private parties provide the main source for engagements.

CHAPTER V

SYMPHONY ORCHESTRAS

THE FIRST SYMPHONY ORCHESTRA

In May of 1915 newspaper headlines carried the words, "Symphony Orchestra Made a Hit." The night before, on May twentieth, Williamsport's first symphony orchestra had made its initial appearance in concert in the auditorium of the high school. The newspaper account continued with words of praise for a "splendid concert" with "most difficult works played in finished style."[1]

A foreword on the evening's program stated the purpose of the organization, "to encourage the study and performance of the higher orchestral forms of music and in presenting their program, to increase in this community the appreciation and understanding of such music."[2]

The following program was presented under the direction of H. Hart Bugbee:

1. March - "Rakoczy" ---------- Czermak
2. Hungarian Lustspiel --------- Keler-Bela
3. Surprise Symphony ---------- Haydn
4. (a) Ase's Death from "Peer Gynt Suite" Grieg

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1 The Williamsport Sun, May 21, 1915, p. 1.

2 Program of The Williamsport Symphony Orchestra, May 20, 1915.

(b) Humoresko ---------- Dvorak
(c) Hungarian Dance No. 5 --- Brahms
5. (a) Intermezzo from Ballet "Naila" Delibes
(b) Czardas from Ballet "Coppelia" Delibes
6. Overture - "Raymond" --------- Thomas

Members of the orchestra were the following:

First Violins

Mr. A. B. Baker
Mr. Roy Foulk
Mr. H. L. Keller
Mr. Renshaw DeWitt
Mr. Andrew Stopper
Mr. W. L. Jacobs
Mr. W. B. Jordan, Jr.
Mr. B. E. Richards
Mr. Charles Young
Mr. Harry Kasemann
Miss B. M. Rothfuss
Miss M. Casner
Miss M. M. Hart
Miss Elizabeth Trapp
Miss Elsie Pott
Miss E. M. Bates

Second Violins

Mr. V. Nierle
Mr. H. G. Bedford
Mr. O. Housel
Mr. C. L. Fritz
Mr. R. L. Peters
Mr. Ed. Lloyd
Mr. Joe Maloney
Mr. C. L. Myers
Mr. Frank Boye
Mr. Lewis Myers
Mr. M. Palmer
Miss E. Long
Miss Elizabeth Stopper

Viola

Mr. H. E. Creamer
Mr. F. Nierle
Mr. S. Sweigart
Mr. F. Creamer
Mr. E. F. Allen

'Cello

Mr. E. Mark
Mr. G. E. Furman
Mr. S. K. Heyhart
Mr. C. H. Hand

Contra-Bass

Mr. O. Stopper
Mr. W. B. Metherell
Mr. William Meebner
Mr. H. F. Bubb

Clarinets

Mr. M. Bernardi
Mr. E. Galleti

Bassoon

Mr. C. L. Busson

Trumpets

Mr. C. Meyer
Mr. W. Stopper

French Horns

Mr. L. O. LaBelle
Mr. H. McIntire

Trombones

Mr. F. Staib
Mr. D. Harman
Mr. S. Wachtel

Flutes
Mr. Charles F. Shields
Mr. H. Lyman

Oboe
Mr. A. Willi

Small Drum and Traps
Mr. F. S. Hamner

Tuba
Mr. J. R. Snyder

Tympani
Mr. Chas. Fowler

Bass Drum and Cymbals
Mr. A. W. Snyder

Officers of the organization which supported the orchestra were Mr. Edgar Munson, president, Mr. F. E. Manson, vice president, Mr. S. J. MacMullen, secretary and treasurer and Mr. W. B. Jordan, Jr., assistant secretary and treasurer.[3]

The successful realization of a local symphony orchestra was made possible by the efforts of its conductor, E. Hart Bugbee. Mr. Bugbee, a fine violinist, had come to Williamsport in 1909. He opened a violin studio at 4 East Third Street in Market Square, the former Ulman Opera House.

Born in Jamestown, New York, Mr. Bugbee gained proficiency early in his violin study. At thirteen he joined Anthony Bratt's orchestra in a vaudeville circuit around Chautauqua, New York. A year later he had his own band in a resort theater at Celeron, New York.

Before completing high school he entered the American Institute of Applied Music in New York City in 1905.

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3 Ibid.

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Rapid progress brought him opportunities to substitute for regular violinists in the New York Symphony Orchestra and the New York Philharmonic Orchestra. He played on these occasions under the baton of Arturo Toscanini, Walter Damrosch, Bruno Walter, Gustav Mahler and others. After coming to Williamsport he continued violin study with the late Franz Kneisel of the internationally famous Kneisel Quartet.[4]

During the next few years he developed classes for strings and woodwinds, hoping that some day they might play together in an orchestra. Much individual work was done at first. Pupils were not permitted to enter an ensemble class until they were able to keep up with the class. Such a goal provided so much enthusiasm that often the boys had to stand during rehearsals due to the lack of available chairs. Rehearsals were held at the Y. W. C. A. two evenings a week.

The symphony orchestra was active for about ten years, contributing greatly to the musical culture of the city. World War I presented many obstacles to its continuance because of the enlistments of many of the members. Some of these enlisted in the military and naval bands of the United States.

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4 Grit, September 4, 1955, News Section, p. 10.

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In 1918 the orchestra was one of only thirty-seven in the country which remained from over two hundred similar groups existing in 1917.[5]

Regular series of concerts were given by the orchestra each season. Sometimes guest artists were included on the program. On one such occasion the Creterion Quartet of Williamsport made its first appearance before the public. Members of the vocal group were Mr. and Mrs. Leon Abbot Hoffmeister, Miss Sara L. Berninger and Dr. J. W. Jackson. Mrs. E. Hart Bugbee was the accompanist. They were received very enthusiastically by the audience as they sang operatic numbers in Italian. For several years this quartet enjoyed an enviable reputation.[6]

Besides the concerts of the regular series the orchestra also gave special programs. One of these was held in the First Presbyterian Church in the winter of 1917. Having had a very successful indoor festival there by the Repasz Band the year before, people were eager to repeat such a program. The event came up to the expectations of all with a capacity audience in attendance. An eight minute sermon was delivered by the pastor on "Religion and

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5 The Williamsport Sun, January 31, 1918, p. 3.

6 Ibid.

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Art" and "an atmosphere of good nature and informality prevailed."[7]

Besides the Williamsport Symphony Mr. Bugbee organized similar groups in Elmira, Danville and Milton, with rehearsals held for all the orchestras once a week.

In the nineteen-thirties Mr. Bugbee conducted the WPA Orchestra. He considered this group one of the finest he ever had. John Hazel was the arranger. After that he revived the local Symphony. Both groups lasted until early 1945.[8]

Mr. Bugbee also conducted the Elks Chorus for about sixteen years. In 1953 he resigned this post to take charge of the Elks Band after John Robertson's death.

Although he conducts local musical groups Mr. Bugbee today plays his violin only for his own enjoyment in his home. With his wife as accompanist he still plays the concertos of Mendelssohn, Mozart, Saint-Saens and others.

THE PRESENT CIVIC SYMPHONY ORCHESTRA

In 1947 in response to numerous requests on the part of local musicians and music patrons, the Williamsport

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7 The Williamsport Sun, February 12, 1917, p. 7.

8 Grit, September 4, 1955, News Section, p. 10.

School District conducted a survey to determine the interest of people in the formation of a symphony orchestra. Finding the results very favorable, the school board decided to sponsor the project as a feature of the Adult Education Program. All equipment was to be provided by the school district. The primary purpose was "to provide a means of musical expression for the orchestra's membership."[9]

On February 24, 1947 the first rehearsal was held at the high school with about one hundred members under the direction of Osborne Housel.

Although those who heard the first season's concerts were enthusiastic, local civic-minded music lovers realized the project needed moral support. Some incentive beyond playing for their own enjoyment was needed to hold the orchestra together.

One day Mr. Frank Zeigler and Mr. Housel determined to do something about it. A small group met at Mr. Zeigler's house. Out of their plans the Williamsport Symphony Society was formed. Their purpose was to secure patrons for the concerts and to assist the orchestra in any way possible. Officers elected were William R. Winn, president, Willis C. Dice, vice president, Brua C. Keefer III, secretary, and Anne Gilmore, treasurer. The board of directors were Frank

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9 The Williamsport Sun, February 14, 1947, p. 1.

Zeigler, Mrs. Mary L. Keliher, Walter G. McIvor, Erich Springer, George L. Stearns II, Clyde E. Williamson, Leonard Witzeman and Mr. Housel.[10]

The newly inspired orchestra opened its first sponsored season on November 30, 1948, with Louise Edler as concertmeister. They used as their major selection Haydn's Surprise Symphony as did their forerunner of thirty-three years before. Hazel Dorsy and Mary Russell, local duo pianists, appeared in two groups.[11]

Many and varied occupations are represented in the orchestra's personnel. Ministers, doctors, businessmen, mechanics, housewives, office workers, school teachers and students from the immediate city and the surrounding sections of the West Branch Valley are members.

Four or five regular concerts have been presented each season either in the high school or the Stevens Junior High School auditorium.

Many nationally known artists have appeared as guest soloists through the years including the Rabinofs, Aaron Rosand, Hortense Monath, Dorothy Sarnoff, Doris Doree, Uta Graf, Louis Richardo, Hugh Thompson, Ruth Slenszczynska and others.

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10 Grit, November 28, 1948, News Section, p. 1 and p. 64.

11 Ibid.

Galiano, Cmdr. Gary L. Villaney, Walter G. Gurney, Brian Springer, David L. Stearns II, Clyde G. Gilliamson, Lamar Tillman and Dr. Trivel.[38]

The only Langley scientists should the final experiment season on November 20, 1973, will include Tiley is constructing. They need do their to-or activities Earth's Cosmic Ray Experiment as did their forerunner of thirty-three years before. Dwell Cheng and Gary Edwards, head the project, returned to the groups.[39]

Gary and Verbal Hoagland are experienced in the astronaut's problems. Gordon, Jerry, Lawrence, Mathews, Commander, Willie Morris, Bruce Tanner and Stanley from the Langley city and the surrounding matches of the Hot Springs Valley are members.

Part of this regular concerts have been presented and music ultimo is the high School of the Stevens Junior High School auditorium.

Many motivation among artists have appeared as guest soloists through the years including the Lawrence, Jerry Kenny, Lawrence Jones, Jerrie Lerman, Jerry Lewis, the Ford, Linda Kimmerle, Ross Thompson, Bob Lindquist and others.

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38 Daily, December 14, 1973, Home Edition, p. 2 col 3, 14, 15 Ibid.

Many local people and some from nearby towns have also had the opportunity of appearing with the orchestra. Among these have been Elizabeth Vincent, soprano and Emily Baron, contralto of Lock Haven, Donald Freed and Russell Miller, violinists, Elizabeth Sims, contralto, Erich Springer, pianist, and Hazel Dorey and Mary Russell, duo pianists, of Williamsport. In the 1956-57 season Frederick Snell and Mary Russell played concertos with the orchestra. Mr. Snell's playing of the Concerto Gregoriano for organ by Pietro Yon occasioned the first presentation of this concerto with orchestra in Williamsport.

Donald Freed was a member of the orchestra and served for a time as concertmeister. He was supervisor of elementary music in the Williamsport School District. Mr. Freed had started his violin study with Osborne Housel at the age of seven. He graduated with honors from West Chester State Teachers College. After three years in the Army Air Corps where he received the Distinguished Flying Cross he finished his Master's Degree at the Pennsylvania State University.

Russell Miller had appeared locally in recitals previous to this time. He had played benefit concerts for the Red Cross and the Surgical Dressings League. Mr. Miller had started violin at the age of eight with Osborne Housel and continued with Florence Dewey at the former

Four level-headed and some-time sweet young men who had the opportunity of supporting this the enterprise, among these have been Elizabeth Tilney, Everyman and Lady Tarne, courtesy of Lady Jane, Donald Tyrrel and Donald Miller, visitations, Elizabeth Blue, worthiness, Irish Devlin, chaplet, and Great Terry and Mary Tarnell, one pleasure, of Hillsmoorr. In the late-31 means Tyrrel Hall and Mary Tarnell years measures with the wrongness. Mr. Hardy's chapter of the Tenants Registers for signs by Pirtry Tom mentioned the first presentations of this measure with measures in Hillsmoorr.

Donald Tyrrel was a member of the measures and served for a time as commissioner. In the department of elementary music in the Hillsmoorr School District. He, Tyrrel had started his visits among with Thomas Donnel at the age of seven. He graduated with honors from the Greater State Teachers College. After there years in the Air Force where he received the distinguished flying cross for flying an Phinney his Harbor's Eagles as the Tarnell-Tyrrel Bible University.

Donald Miller has returned Hardy is welcome anything to this time. He had placed herself security for the Tyrrel and the Harbor Tyrrel issues. Mr. Miller-Dei stressed which at the age of eight with Jackson Donnel and continued with Tyrrel-Tarnell of the Tyrrel

Dickinson Junior College. He attended the Ernest Williams School of Music on a scholarship after which he graduated from the Juilliard School of Music. After four years' service in the United States Navy he jointed the New Orleans Symphony Orchestra. Later he returned to Juilliard to complete his Master's Degree. After three years of teaching at Bucknell he left to join the music faculty of North Texas State College.[12]

Elizabeth Sims, music instructor at Curtin Junior High School has appeared as soloist innumerable times throughout the community. She graduated from the local schools and West Chester State Teachers College. She is prominent in music circles of the city.

Erich Springer had been a resident in Williamsport only a short time. He was born in Prague, Czchoslavokia, and had been a recognized concert pianist in Europe. He was deeply interested in the civic orchestra. He devoted much time and effort to the work of the Symphony Society serving as its president for two terms.[13]

In addition several young artists were selected through auditions to appear with the orchestra. These included Ann Ross, Sylvia Solomon, Jane Keyte Landon, Cora Sue Canning, pianists, and Richard Campbell, basoonist, of Williamsport. Others were Jane Rollman and Morris

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12 Williamsport Sun-Gazette, December 24, 1955, p. 6.

13 The Williamsport Sun, January 9, 1943, p. 11.

Landis, pianists, out-of-town students studying at Lycoming College, Martha Tischka of Altoona, violinist, and Richard Merrill of Hughesville, pianist.

Thus the goal of every young musician to play a concerto with an orchestra was made a reality for these budding artists.

For a number of years Young Peoples' Concerts were presented annually. Held on Sunday afternoon these concerts were planned to appeal to young people from the fourth grade through junior high.

One of the aims of the Symphony Society has been the raising of funds for the purpose of making attendance and scholarship awards to members of the orchestra. The first annual awards program was given May 3, 1949. To date twenty-eight such awards have been made. Recipients were in this way assisted in meeting tuition costs at music schools. A list of these would include Eastman School of Music, New England Conservatory of Music, Oberlin College, Mansfield State Teachers College, Pennsylvania State University, Lycoming College and New York State's Tally-Ho Music Camp.

In addition to contributions from many individuals toward the scholarship fund Cavalcades of Music were held for several years to raise money for this purpose. A benefit concert was also given on April 25, 1955, by the

Williamsport Piano Quartet. Four pianos were provided for the occasion. The quartet was comprised of Hazel Dorey, Mary Russell, Dr. Myer Solomon and Erich Springer. This was the fourth appearance of the local group who had played together for the first time on the Musical Cavalcade of 1952. Assisting on the program was Beulah McIver, mezzo soprano, with Jay Stenger as accompanist.

Many local people have devoted their time, musical talent and service to supporting the civic orchestra. It seems appropriate, however, to mention two who gave outstanding service to the symphony society and whose lives were taken while they were yet in their prime. William Detwiler, a leader in the musical life of the community, was especially helpful in guiding the Symphony Society in the early formative years. Hazel Dorey worked unceasingly to develop the relationship between the young people of the city and the orchestra. Through her work with the Young Peoples' Concerts and her manngement of student auditions many young people of the community benefitted immeasurabl .

Combining with the Williamsport Civic Choir and the Lycoming College Choir to make a group of two hundred fifty people the orchestra took part in two presentations of Handel's Messiah at Christmastime of 1948 and 1949. An overflow audience of three thousand attended the first performance in the Capitol Theater. Soloists were Gloria

Landon, soprano, Dorothy Braught, contralto, Ralph Kehler, baritone and Carl Moore, tenor.[14] The second performance was in the high school gymnasium with a capacity audience. Soloists were Mary E. McLucas, soprano, Elizabeth Sias, contralto, Carl W. Moore, tenor, and Dean Gross, baritone.

The orchestra has appeared in the summer in the Brandon Park bandshell. One thousand people enjoyed a varied program on a balmy night in the summer of 1956. The atmosphere was most relaxing as families and their children sat on the benches or strolled among the trees. (Even one of the many dogs present meandered to the stage wagging his tail as he went from the violin section to the 'cello section.)[15]

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14 The Williamsport Sun, December 13, 1948, p. 9.

15 Williamsport Sun-Gazette, June 27, 1956, p. 4.

CHAPTER VI

STRING ENSEMBLES

In addition to the larger orchestral organizations a number of smaller ensembles have appeared through the years.

A program at the First Baptist Church in April, 1891, featured the Mozart String Quartette with the following personnel: Mr. Frank Steubgen, Mr. Cramer, Mr. Heller, Mr. Krape with Mme. Abbie Crippen, organist of the church as pianist. The program was a testimonial to Mr. Steubgen, a violinist, for "his many kind services in the music of the church."[1]

During the years between 1927 and 1929 E. Hart Bugbee and Osborne Housel had a string ensemble of about forty players. Under the name Bugbee-Housel String Ensemble this group was composed of violin students and others who played in the Williamsport and Milton Symphony orchestras which Mr. Bugbee directed. A most unusual and well trained organization, this ensemble gave many concerts in Williamsport and out of town and played for special services of various kinds.

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1 The Daily Gazette and Bulletin, April 23, 1891, p. 5.

CHAPTER VI

STATES DEPARTMENT

In addition to the larger institutional adjustments a number of smaller problems confronted Stimson during his years.

A problem of the first importance came in April, 1931, involving the Secret Service together with the Intelligence Department. Mr. Frank Simpson, Mr. Brown, Mr. Hoover, Mr. Taylor (the Secretary of the Treasury) and Mr. Stimson participated. The problem was a lamentable in Mr. Simpson's activities, the file about that activities in Washington of the Secretary.[1]

During the years between 1927 and 1929 Mr. Stimson had been informed through the Secretary of Treasury of the Secret Service. Under the same Treasury-Commerce Bill Commerce had assumed of certain activities and others were placed in the Attorney General's Department. Mr. Stimson was called in to discuss matters with Mr. Simpson. A meeting followed and action taken. Mr. Simpson's activities were discontinued and all time and policies for special activities of various kinds.

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1. The Secret Service and Activities, April 30, 1931, p. 3.

In the early nineteen twenties the Brahms Trio made its initial appearance. Having been organized by Miss Mae Lundy in answer to the request of various women's clubs for programs, this group has continued its existence to the present day.

Original members were Joyce Breining Froom, violin, Marjorie Vernilya Lehman, flute, and Carol Sweeley Evenden, piano. Later on Louise Vogt Edler replaced Miss Breining as violinist, and Mrs. Lehman added the marimba on occasion for variety.

With the death a few years ago of Mrs. Lehman her husband, Ernest Lehman, a percussion artist who has been prominent with the various musical groups of the city, took her place in the trio.

Maintaining a standard of excellent musicianship down through the years the Brahms Trio is in constant demand for banquets, wedding receptions and many special programs throughout the city.

With the opening in 1930 of Williamsport's first radio station, WRAK, a new string group was created. It consisted of Louise Vogt Edler, Joyce Breining Froom, Ruth Shuler Bosworth, violinists, and Dorothy Reece Ernst, pianist. Forced on the spur of the moment to give them a name, the announcer, Mr. Howard Waldron, introduced them

as the Singing Violins. The name was adopted and used throughout a series of sixteen weekly broadcasts. On each of these programs a vocalist also appeared. Appearing with the strings were Townsend Carroll, Robert Phillips, Thomas Dahlgren and Henry Fessler.

In 1935 the taree violins were featured on concerts by the Milton Symphony and the W. P. A. Orchestras. Soon afterwards marriages of the girls forced them to split up their ensemble.

About twelve years after the Singing Violins broke up Louise Edler formed another trio known as the Singing Strings. Members in addition to Mrs. Edler were Elizabeth Burnite, cellist, and Eva Orwig, pianist. Later on Wayne Hall replaced Mrs. Burnite. This group was active for several years furnishing music for dinners, receptions and other social occasions.

CHAPTER VII

EARLIEST ORGANS

Music in some of the early churches was aided by the acquisition of organs after the first half of the nineteenth century.

Records indicate that the first church organ came to the Second Presbyterian Church in 1851. Located then at the corner of Market and Fourth Streets, the present site of the Masonic Temple, this church later became known as the Presbyterian Church of the Covenant. Still later in 1924 a merger with the Central Church formed the present Covenant-Central Presbyterian Church.[1]

This early organ was built by John C. B. Standbridge of Philadelphia for $820.00. The articles of agreement for its construction were entered into November 7, 1850 and the organ was installed May 26, 1851. Placed in the back gallery it was heard for the first time at a communion service June 1, 1851, with Adam K. Mable as organist.

A few years later in 1865 this same church purchased a new organ at a cost of $2,500.00 disposing of the old one at $300.00.[2]

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1 Warren L. Marsh, History of Covenant-Central Presbyterian Church, Williamsport, Pennsylvania, 1840-1950, p. 13.

2 Ibid.

[illegible]

[illegible]

[illegible]

The oldest organ still in existence in Williamsport is a Hook and Hastings organ at the Mulberry Street Methodist Church. Now electrified it was purchased for $10,000.00 and installed in 1872. T. LeRoy Lyman established a long record as organist here from 1906 until his retirement in 1955 with an absence from 1923 to 1930 when he filled the same position at the Lycoming Presbyterian Church.

Another early organ was in the Christ Episcopal Church. Located originally where the present Immanuel Evangelical United Brethren stands this church moved to its present site at Fourth and Mulberry Streets in 1869 at which time an organ was installed.

In 1870 the Third Presbyterian Church installed a Harrison organ. This church was located on Maynard Street, the site of the present Christian Science Church, and was later known as the Central Presbyterian Church.

Shortly after the St. Boniface Catholic Church building was dedicated on April 19, 1875, an organ was given to the church by the St. Nicholas congregation of Wilkes Barre.

In 1876 the congregation of the Trinity Episcopal Church left its original building on Vine Avenue, now occupied by the Salem Lutheran Church, and moved to its present church which was built and given by Peter Herdic. Along with the church an organ was consecrated.

The Kansas Magic Circle is celebrating its 50th anniversary this year. The Kansas Magic Circle was formed in 1924 and included in 1925. It was reorganized for 1926, and included in 1927. It was formally established a local group on September 2nd, 1927, with the original 30 members as officers. From 1927 to 1930 meets for filling the new position at the Grandlog Theatre Service.

Another magic group was in the Kansas Magic Circle, consisting entirely about the original Theatre, Presentation Union Service, Kansas City and Jackson Area in 1928 present 1929, at Fort's and Children Library in 1930 and Kansas City and Independence.

In 1931 the Fort Frontier-Mike Circle Detailed a Kansas magic. This group was formed as Kansas Fort, the 1931 of the present Kansas Magic Circle, and was later known as the Central Presentation Circle.

Shortly after the 1931 meeting Kansas Circle Building was dedicated on April 24, 1932, as magic was given to the course of the 1931 Kansas magicians of Kansas City.

In 1933 the reorganization of the Kansas Circle Group 1933 the original meeting in Kansas Circle, the 1933 1931 of the Kansas Circle Kansas Circle, was more in 1934 and Kansas Kansas Circle Kansas Circle Kansas City Kansas Circle Kansas City Kansas Circle.

Mr. T. LeRoy Lyman recalls that an organ factory existed in Williamsport in the latter nineteenth century. Located on Anthony Street the builder was Gottlieb Sommer. He is credited with having built the original organ of the First Presbyterian Church on the west side of Market Street between Willow and Fourth Streets and that of St. Mark's Lutheran Church. Others built by Mr. Sommer were those of the Third Street Methodist Church and Old Pine Street Methodist Church located on the present Sears and Roebuck site.

CHAPTER VIII

CHURCH CHOIRS

First mention of choirs, their leaders and their salaries is found in some trustees' notes of 1857 of the Second Presbyterian Church. Here we find that D. S. Andrus organist, was allowed a salary of $200.00 a year with the stipulation that he pay out of that the amount assessed upon his pew. A. K. Mabie, leader of the choir, was given a salary of $100.00 a year and was also assessed for a pew. C. L. Herrick was given $75.00 a year as a member of the choir, and "suitable compensation" was to be made to Mrs. Starkweather, Mrs. Hotchkiss and Miss Cassie McClure as choir members.

Motive power for the organs of the early days was not by electric current and motor, but by manpower. Therefor the sum of $25.00 was paid to the person whose duty it was to pump the organ.[1]

Church choirs composed of several members of one family were quite the order of the day in the latter nineteenth century. Colonel and Mrs. S. S. Starkweather and Mrs. Starkweather's sister and her husband, Mr. and Mrs. Linn Herrick made up the choir at the Second Presbyterian

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1 Warren L. Marsh, History of Covenant-Central Presbyterian Church, Williamsport, Pennsylvania, 1840-1959, p. 15.

Church for a number of years.

Recollections of some of the early Easter services there described the sermons and anthems as "sad and lacking in exhilaration."[2]

Then as today innovations were tried in hopes of bettering the church music. With the arrival from the West of the Reverend David Winters in 1889 new ideas were brought to the Second Presbyterian Church. One of these was the announcement of a proposed choir processional. Church members were aghast at the idea and took sides in the controversy. The plans were to have a prominent church member lead the processional carrying a banner. Only one man was willing to assume the task. He was William C. Doane, a handsome man "with rather advanced ideas on religion who liked to be in the thick of things."[3]

The matter of selecting the music to which the procession was to move was left to the choir. It will probably never be known who selected the hymn whose first line was, "A Mighty host advances, Satan leading on."

This was the last appearance of the processional for

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2 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," the Williamsport Sun, March 26, 1932, n.p.

3 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," the Williamsport Sun, April 5, 1932, n.p.

[illegible] for a [illegible] of [illegible].

Dissatisfied at some of the [illegible] [illegible] they [illegible] the [illegible] and [illegible] [illegible] in [illegible].[2]

[illegible] [illegible] [illegible] [

some years.[4]

As the years passed many changes and advances have taken place in the church music of Williamsport. Many very fine organs and trained music directors have brought the music programs of the city churches to a very high level of development. In addition to the music of the regular services cantatas, oratorios and other programs and recitals are presented frequently.

Mixed choruses or volunteer choirs with or without soloists are the most popular and most frequently employed. Many of the larger churches have a system of multiple choirs at different age levels. Thus it is now possible for both children and adults to receive valuable choral instruction and to participate in the services and life of the church through music.

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4 Ibid.

CHAPTER IX

CHORAL ORGANIZATIONS

As was the case throughout our country during the late eighteenth and early nineteenth centuries instrumental music in Williamsport was cultivated almost to the exclusion of choral. Efforts were made to draw the latter forth chiefly from the church choirs and singing schools.[1]

Instruction in singing for many years was confined to periodic visits of "convention holders." For several months after each convention, choral societies would be organized only to disband when each singing member became convinced he or she was the only member capable of directing.[2]

In 1858 Charles Cromwell gave lessons in the do-re-mi system of sight singing. At about the same time a Dr. Tweed gave instruction in The Pine Street Methodist Church. In 1867 a man named Singer conducted classes in singing, and many persons who afterward became prominent in church choirs were his pupils. In 1870 William A. Suffern taught "on the conservatory plan."[3]

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1 O. G. Sonneck, Early Concert Life in America, p. 324.

2 The Daily Gazette and Bulletin, Special Centennial Edition, June 1895, p. 31.

3 Ibid.

CHAPTER II

GENERAL CONSIDERATIONS

[illegible]

[illegible]

[illegible]

GERMAN CHORUSES

German immigrants to this section brought with them a love for singing which had been handed down to them in their native land through the meistersingers' guilds.

It was in 1866 that the first German singing society was organized in Williamsport. This group, known as the Sangerbund, existed until 1868 when a split occurred resulting in the formation of the Maennerchor. In 1870 the two came together again and took the name Liederkranz. This group continued until 1876. Director of this organization was Franz Lohman, an excellent musician, who, it is reported, objected emphatically to being called "professor."[4]

Shortly after the demise of the Liederkranz the Turn Verein was organized June 12, 1882. From this social organization a male chorus was formed which through the years has presented many free concerts at various civic events in the area.[5]

Another German choral group is the Harmonia Gaesang Verein which was founded February 10, 1892. This male chorus fulfills numerous engagements.[6]

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4 Ibid.

5 Grit, June 12, 1955, News Section, p. 56.

6 Ibid.

[illegible]

[illegible] Lamphere is [illegible] [illegible] [illegible]

In Pennsylvania the various German choral organizations combined into the United States Federation of Pennsylvania which through the years has sponsored annual Saengerfests or Festivals of Song. In 1895 the Harmonia Gesang Verein captured first prize at this event.[7]

The Turn Verein chorus figured prominently also in those state festivals, having won third prize at Reading in 1891 and first prize at Wilkes Barre in 1893.[8] At this time the Turn Verein was under the direction of Gustavus A. Voelkler, a prominent musical figure of that day.

A native of Germany, where as a boy he had been a parish organist at the age of ten, Voelkler was educated in music through the special insterest of Prince Victor of Schoenburg at Waldenburg, Saxony. After coming to this country he taught music in New York from 1862 to 1871. In the fall of 1871 he came to Williamsport to head the music department of Dickinson Seminary where he remained for twenty years. After that time he conducted his own music school, Voelkler's Musical Institute, at 420 Arch Street in Newberry and served as organist at the Lycoming Presbyterian Church.[9]

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7 Ibid.

8 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1895, p. 31.

9 Ibid.

In Pennsylvania the warden [illegible] organizations such as the United States Pioneering of Industrial [illegible] through the press has [illegible] [illegible] of Philadelphia [illegible]. In 1917 the Pennsylvania Prison Society [illegible] [illegible] at [illegible].[1]

The Pine Street Course figured prominently also in [illegible] (1916-1917) [illegible] [illegible] in [illegible]. In 1919, at the time the Penn [illegible] was under the direction of Martin A. Tweitzer, a prominent criminal [illegible] of that day.

A matter of [illegible], [illegible] is not [illegible] a [illegible] of the age of [illegible]. [illegible] [illegible] [illegible] through the [illegible] [illegible] of [illegible] [illegible] [illegible]. After [illegible] in this [illegible] [illegible] [illegible]

In 1897 the German Singing societies were fortunate to come under the direction of another fine musician, Gustav Kliemann.

Professor Kliemann often recalled to his students the experience of paying money into the hand of the great Franz Liszt himself. As an employee of the Schubert Publishing House in Leipzig he was sent as a messenger to pick up one of the composer's manuscripts and to pay him for it. The story goes that although he gave him the money he did not receive the manuscript because a pupil of Liszt was working on it. Liszt promised to deliver it in person the next day. However, the pupil refused to give it up so that the publishing house never received it.

After coming to America Gustav Kliemann became a member of the Chordirigenten Berbund in New York City. This is an organization still in existence for choral directors. It was to this society that a group of coal barons from Hazleton went to secure a director for their local singing groups. With the promise of pupils as well as choral work Professor Kliemann went to Hazleton. It was from there that he came on to Williamsport in 1897, with a similar offer from the German choruses here.

Educated in the methods of the old world Professor Kliemann was reputedly a very stern director, a friend of all but intimate with no one. Those who remember his re-

hearsals recall that card playing during intermission came to an abrupt halt on his order to resume work.

Under Professor Kliemann's direction the German choruses established a notable reputation in the state. With prominent directors from the metropolitan areas as judges they won many prizes at the annual competitions.

A local singer who benefitted from Professor Kliemann's training and who rose to prominence through the German choruses was Valentine (Tiny) Nierle.

Mr. Nierle's singing career began in Williamsport shortly after World War I. Upon his return from the Navy he engaged in intensive study with Professor Kliemann. Later he went to New York where he won a part in The Merry Widow. The climax of his very active stage career, from the point of view of his Williamsport friends came during the nineteen-twenties in an appearance with a road company of The Magic Ring, in Williamsport. He co-starred with Jeannette McDonald and Sydney Greenstreet at the old Majestic Theater on Pine Street. After his retirement from show business in the early nineteen-thirties he returned to Williamsport where he died December 31, 1955.[10]

The Moose Chorus also enjoyed the benefits of Professor Kliemann's skillful leadership. It was he who wrote

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10 Williamsport Sun-Gazette, January 3, 1956, p. 7.

the musical arrangements for the Moose ritual. For this he received money from lodges all over the United States. All of this he turned over to the Mooseheart orphanage.

Maintaining his studio first on Market Street then at his home at 4[illegible] Washington Blvd., Professor Kliemann taught piano and all the stringed instruments to a large number of pupils.

Among his pupils was his daughter Julia, who began her study of the harp with her father and continued with Van Veachton Rogers, harpist with the Boston Festival Orchestra under Emil Mollenhaur. Now Mrs. Charles A. Bower, she has figured prominently in musical circles of the city.

Professor Kliemann was a very interested member of the American Guild of Banjoists, Mandolinists and Guitarists. A most interesting account of a trip to Europe undertaken by him and his wife and daughter in 1911 was published in The Crescendo, a monthly publication of the Guild. Entitled A Musical Tramp in Europe and published in two installments, the story gave an intimate picture of the musical shrines.[11]

Both the Turn Verein Chorus and the Harmonia Gesang

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11 Gustav Kliemann, "A Musical Tramp Through Europe," The Crescendo, IV (November, 1911), 20 and (December, 1911), 27.

Verein are still active in local and state events. Director of the former at present is Robert Sheffer; director of the latter is Ervin J. Seigler with Carl Haefner as accompanist.[12]

MUSICAL ASSOCIATION

A very early musical organization which apparently was chiefly choral was the Musical Association. Mention of a concert at Doebler's Hall by this group in April, 1864, is found in a local newspaper. The program was described as "a rare entertainment, creditable to the performers and to the town."[13]

This being the time after Civil War days, suggestion was made through the press that the Musical Association give a concert for the benefit of the Great Central Fair of the Sanitary Commission in Philadelphia. The fair was an exhibit of products from all states for the relief of the military forces.[14]

Two months later the suggestion was carried out when the Musical Association presented a benefit performance in June, 1864.

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12 Grit, June 12, 1955, News Section, p. 56.

13 West Branch Bulletin April 1[illegible], 1864, p. 3.

14 Ibid.

Comments on the concert were most favorable. Professor Leighton's performance on the piano won "universal admiration;" all singing was "well performed;" Come Where My Love Lies Dreaming was the "best quartet of the evening;" To The Mountains Away provided the "best chorus;" Mr. Merrick's performance of The Sword of Bunker Hill was "exquisite."

The concert was successful financially as well. Net proceeds to be sent to the Great Central Fair amounted to $45.00.[15]

HANDEL AND HAYDN SOCIETY

An early choral group which gave great impetus to the musical life of Williamsport was the Handel and Haydn Society of 1871.

This organization maintained not only a chorus, but a very efficient orchestra under the direction of F. Krauslick.

Gustave Voelkler of earlier mention was director of the chorus. Local talent was encouraged and developed through the study and presentation of serious choral music as well as lighter operettas.

A list of members includes the following: D. S.

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15 West Branch Bulletin, June 18, 1864, p. 3.

[illegible] of the [illegible] and [illegible]. [illegible] [illegible] [illegible]'s [illegible] on the [illegible] [illegible] [illegible]

Andrus, Col. and Mrs. T. S. Starkweather, Judge Cummin, George S. Bangor, B. S. Bentley, Esquire, Eber Culver, Charles Gleim, A. W. F. MacCollin, Mrs. Joseph Bevan, Lizzie Hitchcock, Marion Ruch, Mrs. T. S. Helsby, Mrs. J. W. Payne, Mrs. B. H. Taylor, Mrs. G. M. Repasz, Carrie Dietrich.[16]

OPERA COMPANIES

In 1879 an opera company of home talent was organized through the efforts of A. W. F. MacCollin and Mrs. T. S. Halsby. A week of performances of Pinafore was given to crowded houses for the benefit of the City Hospital.

In 1886 this opera company was reorganized as the Mikado Opera Company under the direction of Charles R. Saft. The following were officers: W. T. Andrews, president, T. M. Hagerman, secretary. Productions which were given aided the Home for the Friendless and the City Hospital.[17]

THE LADIES' VOCAL CLUB and THE SCHUBERT CLUB

During the eighteen-eighties two separate, but similar singing groups existed, one for women known as the

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16 The Daily Gazette and Bulletin, Special Centennial Edition, June 1896, p. 61.

17 Ibid.

Ladies' Vocal Club and the other for men known as the Schubert Club.

In April of 1891 these two clubs came together as the United Singing Clubs to present the "grand concert of the season."[18]

Three months of training under Mr. Frank Carnell preceded the program. Proceeds of the concert were to be used to provide a fund which might enable the group to meet expenses of future plans.[19]

Anticipation of the coming concert was high. Newspaper comments promised not only a large but a "select" audience.[20] They also called attention to the novelty of hearing part music sung by men's voices without accompaniment while the ladies would "render their tuneful glees without aid of bass or tenor."[21]

The main number of the program, that for which the choruses combined, was the cantata, The Daughter of Jairus by Stainer. In this Mr. Carnell played an organ accompaniment, sang the tenor solos and directed.[22]

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18 The Daily Gazette and Bulletin, April 2, 1891, p. 5.

19 Ibid.

20 Ibid.

21 The Daily Gazette and Bulletin, April 1, 1891, p. 5.

22 The Daily Gazette and Bulletin, April 2, 1891, p. 5.

[illegible] Final Edition [illegible] the effort for [illegible] [illegible] [illegible]

An amusing letter to the editor appeared in the newspaper after the concert. It voiced objection to the many duties undertaken by the director, Mr. Carnell:

> To the editor:
>
> It is an open secret that Musicus, the musical correspondent of the Sun and Mr. Frank Carnell are one and the same person. Musicus has at different times expressed his disgust for overrated estimation and fulsom flattery very erroneously called musical criticism. He has had an exc llent opportunity to sit down on just such ridiculous effusions since the Daughter of Jairus concert given last Thursday evening, but for some reasons to the surprise of his friends he accepts this as true and just. "Of course we know it makes a difference whose ox is being gored."
>
> Now a little adverse criticism on the concert -
>
> Orchestra is absolutely necessary to an effective production of Daughter of Jairus. We have instrumentalists and musicians in our city capable of rendering and arranging the music of this cantata.
>
> The chorus work was marred by most lamentable portamento by singers who undoubtedly thought they were singing solos.
>
> Mr. Carnell's beat is certainly not all that could be desired - wavering and uncertain. The chorus was deficient in rhythmical accent. Mr. Carnell is better as a singer than a director, and it is hoped that we may soon be permitted to listen to another work in which he will not attempt to be the whole

> show himself, but do let us have orchestral accompaniment and spare us from "the man with the organ."
>
> - An amused cuss.[23]

Fortunately the adverse remarks did not discourage the clubs too much for shortly afterward there appeared an announcement of plans to present Rossini's Stabat Mater.

Under the direction of the Reverend Father Ganns of Milton the chorus numbered about one hundred fifty singers assisted by an orchestra of twenty members. The concert which was presented in May, 1891, was described as being "on a gignatic scale never attempted before in Williamsport and seldom outside the large cities." The enthusiasm in the city for the event was likened to "the days of the old Handel and Haydn Society."[24]

WILLIAMSPORT ORATORIO SOCIETY

An organization which made a strong impact and left a lasting mark on the musical life of the city was the Williamsport Oratorio Society which flourished through the eighteen-nineties.

Having had its beginning back in 1884 as the Williamsport Choral Union it reorganized under its new name in 1890.[25]

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23 The Daily Gazette and Bulletin, April 16, 1891, p. 6.

24 The Daily Gazette and Bulletin, April 16, 1891, p. 1.

25 The Daily Gazette and Bulletin, Special Centennial Edition, June, 1936, p. 31.

The moving force of these organizations was their director, Roscoe Huff, one of the finest and most esteemed musicians in the annals of Williamsport's music history.

Mr. Huff came to Williamsport in 1884, having been born in Trenton, New Jersey, where he received his early musical training. He was an outstanding organist and had been a pupil of Frederic Archer, organist of Crystal Palace, London, later of Chicago, and Alexander Guilmant, organist of Trinity Church in Paris.

Upon coming to Williamsport Mr. Huff became organist of the First Presbyterian Church where he played many years. He maintained a studio at the old Y. M. C. A. on West Fourth Street and became closely identified with local musical circles.[26]

Mr. Huff established an almost legendary reputation in this city as a concert organist. Monthly organ recitals were given by him on the first Monday of each month during the winter season. Looked upon as the musical treat of the week, those recitals were attended regardless of the weather by capacity audiences who showed deep interest in the classical programs. Comments in the press noted that people were held "spellbound" by Mr. Huff's artistry.[27]

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26 Ibid.

27 The Daily Gazette and Bulletin, April 9, 1891, p. 5.

Under the direction of Mr. Huff the Oratorio Society carried on a most ambitious program. The climax of each year brought the Boston Festival Orchestra to Williamsport for a joint concert with the Oratorio Society. Afternoon and evening concerts were given.

One such program of outstanding merit was the third annual Festival of May, 1897. It was held in Association Hall with a seating capacity of [illegible]. The afternoon concert presented the famous Boston Festival Orchestra under the direction of Emil Mollenhauer in Beethoven's Fifth Symphony. Special solos were also presented by singers and instrumentalists who accompanied the orchestra on its tours. At this time Williamsport's own John Hazel was a member of the orchestra. In the evening the Messiah was given by the Oratorio Society under Mr. Huff's direction.[28]

Great enthusiasm accompanied those May Festivals, although as years went by it became increasingly difficult to meet expenses merely from admission fees to the concerts. In order to raise the needed money the society gave some local entertainments and initiated a plan to obtain subscribers for $5.00 or more. Lists of subscribers were published in the newspaper.[29]

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28 The Daily Gazette and Bulletin, May 11, 1897, p. 5.

29 The Daily Gazette and Bulletin, November [illegible], 1896, p. 5.

[illegible]

[illegible] the attention of Mr. Hoff the [illegible] [illegible] [illegible]

THE CHAMINADE

Perhaps the most venerated and oft-recalled choral club of Williamsport is The Chaminade. Formed in 1893 this group enjoyed an active existence until the nineteen-thirties.

Instrumental in the organization of this club for women singers were the following: Miss Josephine Coleman, Mrs. Ernest Greenwood, Miss Jessie Kline, Mrs. Mabel Duble-Schiele and Miss Minnie Swartz.

Members were secured through invitation. Mr. Roscoe Huff, then organist at the First Presbyterian Church, was engaged as director, and Miss Edith Reider as accompanist. Mrs. Mabel Duble-Schiele was elected president.

The object of the club was "the studying of part songs and choruses as a means of cultivation and general improvement with ultimate object of giving at least two public recitals annually."[30] The membership was limited to thirty active and twenty-five honorary members. A two hour rehearsal was held every Thursday morning at ten o'clock in Mr. Huff's studio.

Sometimes as many as four concerts were given in a year. The first concerts were invitation concerts; invitations were sent to friends of the members and were

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30 Constitution of The Chaminade of Williamsport, Pennsylvania, p. 1.

eagerly sought.

The first concert of The Chaminade was given April 17, 1900, in Association Hall. The first part of the program consisted of part songs by the club and selections by assisting soloists Reinhold Ivanovitch Warlich, baritone, and Charles E. Krape, cellist. The second part contained a cantata, The Fishermaidens by Henry Smart with members of the club singing both the choruses and solo parts.

The Chaminade very soon established a reputation for artistic singing. On May 10, 1902 at the invitation of Mr. Harry S. Krape, concert manager, the club took part in a concert at Association Hall with The Kneisel Quartet, Signor Guiseppe Campanari, baritone, Mademoiselle Solange de Croze, pianist and Isadore Luckstone, accompanist. On this program the club sang three groups of songs.

During the succeeding years the club continued to present concerts which brought lavish praise from local newspapers. After a concert in May of 1915 a newspaper critic termed the program "artistic, convincing and calculated to appeal to the lover of music in whatever form it may have implanted itself."[31]

On July 3, 1913 the Chaminade assisted the Turn

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31 The Williamsport Sun, May 16, 1913, p. 2.

[illegible] [illegible]

The third summary of the Commission has given [illegible] it, then, is [illegible] fact. The third part of the [illegible] contained [illegible] [illegible] [illegible]

Vereins in their State Saengerfest singing Maenacht by Fiedler and Indian Seranade by Bresford. The Chaminade surprised and delighted their hosts and the audience by singing Maenacht in German.

Many benefit concerts were given by the club. It was the first club in the city to volunteer its services to raise money for war needs during World War I. It gave the first benefit concert in town for the Red Cross on May 8, 1917. Afterwards the chorus sang in nearby towns to raise money for the cause.

When the national appeal was made for phonograph records to be sent to our soldiers and sailors The Chaminade Club did all the work of soliciting, collecting and shipping the records in this district. Bearing the entire expense of the drive the group visited hundreds of homes to gather a total of 3,076 records and two machines for distribution at the front and to training camps.

During the Liberty Loan Drive the club was again called upon to supply music for meetings. Quartettes and soloists were furnished for from four to six meetings each night. The women accompanied the speakers as they traveled by automobile over all sorts of roads. Regardless of the weather, they went into the most remote corners of the county.

On June 26, 1930, the club established a fund of

$200.00. The income of this amount was to be used as music prizes to students of The Williamsport High School. Established in memory of Roscoe Huff, the club's director, and known as the Roscoe Huff Memorial Fund, the annual award is still made to that student whose work and progress in vocal study and performance have merited the greatest approval of the music department of the school.

THE ORPHEUS CLUB

The Orpheus Club was an organization of male singers which was active during the same period in which The Chaminade flourished.

Forerunner of the Orpheus Club was the Trinity Glee Club, a group of men from Trinity Episcopal Church.

Roscoe Huff was the director of this men's choral group as well as that of the women's club. Rehearsals were held in his studio.

The Orpheus Club had as its purpose "to take up a program of high class music."[32]

In 1914 officers were: E. Blain Bikle, president, John Sims, vice president, Gottlieb Knoeller, secretary, Williams F. Zahn, treasurer. Members were W. H. Gould, W. J. Bouchard, G. S. Knoller, P. B. Huling, Fred W. Rohm,

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32 The Daily Gazette and Bulletin, March 25, 1914, p. 1.

[illegible]. The leaders of this movement were to be used as some-
in position to educate or the entertainment this [illegible].
Unfortunately it became [illegible], the civil [illegible]
was joined by the lower-class Negro Social Club, the [illegible]
[illegible] it still made it that [illegible] were not [illegible]
in music [illegible] and performances [illegible] the [illegible]
[illegible] of the music [illegible] of the [illegible].

[illegible]

The [illegible] that was an [illegible] of [illegible]
which was [illegible] the [illegible] in which the [illegible]
[illegible] (Jim-Crow).

Performance of the [illegible] club was the Negro Elite-
[illegible], a [illegible] of [illegible] Negro [illegible].

Despite [illegible] and the [illegible] of [illegible] [illegible]
[illegible] as well as that of the [illegible]'s [illegible]. [illegible]
[illegible] lack in [illegible].

The [illegible] that had [illegible] the [illegible] [illegible] for a
[illegible] of [illegible] [illegible]."[17] [illegible]

In [illegible] [illegible]. [illegible] [illegible]
[illegible] [illegible] [illegible], [illegible], [illegible],
[illegible] [illegible], [illegible], [illegible], [illegible], [illegible],
[illegible], [illegible], [illegible], [illegible], [illegible], [illegible],

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[17] [illegible] [illegible], [illegible], [illegible] [illegible] [illegible] [illegible]

P. M. Bullard, J. Fred Foreman, first tenors; W. F. Zahn, V. King Pifer, N. E. Watson, W. V. Mussina, Frank E. Knapp, G. W. Maneval, second tenors; John R. Hein, G. R. Fleming, W. C. Harer, M. R. Clark, H. H. McIntyre, B. D. Hollenbaugh, Archibald M. Hoagland, T. Hand, first basses; E. B. Bikle, John Sims, D. R. Graffius, C. E. Levering, W. Millspaugh, W. E. Cupp and P. M. Myers, second basses.[33]

THE CONSISTORY CHOIR

The Williamsport Consistory has brought credit to itself and to the city through its fine choir. For over forty years the Consistory Choir has served in the degree work of the Consistory and has provided entertainment not only for that organization but for many other occasions as well. The choir, now numbering about forty-five men, is ranked as one of the best choirs in the Northern Masonic Jurisdiction of the Ancient Scottish Rite.

Credit for the establishment of the fine male choir goes to Frederic Manson. He was appointed in 1915 by Dietrick Lamade, the commander-in-chief, to improve the general music situation in the Consistory. Although Frederic Manson had received very little formal music instruc-

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33 Ibid.

tion as a boy, he had a great interest and natural talent in music. Mr. Manson rendered valuable service to the Consistory and received the thirty-third degree.

Mr. Manson had come to Williamsport in 1894 at the request of a group of local men to start a rival newspaper. After the paper had run for a few years Dietrick Lamade offered Mr. Manson the position of editor of The Grit. Mr. Manson took the job and later became managing editor.

Born the son of a Baptist minister in Maine, he received some organ lessons from his mother. He had a special interest in the mechanics and construction of the pipe organ. At the age of fourteen he took the church organ apart, spread it all over the church and put it back together again.

In addition to his work with the choir Mr. Manson directed the rebuilding of the Masonic Temple organ. He was also the architect for the three manual $10,000.00 Moller organ which was installed in the Williamsport High School auditorium in 1922. During his lifetime he kept a watchful eye on this organ. He supervised the care of it and took a personal interest in any young organ students who played it.

Other organs for which Mr. Manson drew plans were those of Trinity Episcopal Church, the Bethany Lutheran Church of Montoursville and St. Luke's Lutheran Church.

Members of the Orpheus Club formed the nucleus of The Consistory Choir. Mr. Manson as director was a stern taskmaster, demanding nothing short of the best.

At the time of its establishment in January of 1915 the choir was composed of the following men:

F. Walter Maneval	Charles T. A. Mallalieu
Ernest E. Landon	George M. Busch
H. Merrill Winner	Archibald M. Hoagland
Lloyd G. Bullard	George J. Koons
John R. Heim	John R. Sims
W. Clyde Harer	Clarence E. Sprout
Carl G. Allen	Roy G. Lauer

Serving as organists for the choir were Harvey L. Ferguson, Harry F. Houck, Charles W. Brownell and Mr. Manson.

Directors after Mr. Manson have been Albert Och, Clyde Harer, George Lehman and Frederick Stevens, the present director. President of the choir is Mr. Harer; John Heim is president emeritus.

Henry Hipple was an accompanist for the original choir until 1918 when he moved to Lock Haven. T. LeRoy Lyman became pianist and has continued in that capacity to the present time.

The Consistory Choir has entertained locally on many occasions. For many years the choir's annual appearance in the schools during Music Week was keenly anticipated and greatly enjoyed.

In 1954 the choir appeared with the Williamsport Symphony Orchestra singing the Pilgrim's Chorus from Tannhauser.

THE MAC DOWELL CLUB

The MacDowell Club was a mixed choral group composed of the voice students of Leon Abbot Hoffmeister. Mr. Hoffmeister had established a voice studio here after coming to the city from Reading in the early nineteen-twenties.

The aim of the club was "to study good music and to present to the music loving public concerts of a distinctive nature."[34]

The group made a number of appearances over a period of several years. On a few concerts guest artists including Lambert Murphy of The Metropolitan Opera Company were presented. This was in accordance with the desire of the group "to bring foremost American artists to the city at a moderate price within the reach of everyone."[35]

Officers of the club were Marshall Hough, president, Jean Dawson, secretary, Arthur Thomas, treasurer, and Leslie Isbell, librarian. Mr. Hoffmeister was director

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34 Program of MacDowell Club Concert

35 Ibid.

with Sara E. Sassaman as accompanist.

THE CHORAL ART CLUB

On the evening of October 10, 1933, a group of interested people met in the studio of Leon Hoffmeister in the Tallman Apartment, East Third Street. The purpose of the meeting was to consider ways and means for the formation of a choral club and ensemble training school.

Under the leadership of Marshall L. Hough and with former MacDowell Club members as a nucleus the Williamsport Choral Art Club was formed. Mr. Hoffmeister, the director was by this time teaching and conducting choral groups in Philadelphia and other cities in the eastern part of the state.

Officers elected were Marshall L. Hough, president, Ralph B. Grammer, vice-president, LaReine Mellick, recording secretary, Helen Poser, corresponding secretary, Charles Bolay, treasurer, Anna Belle Harding, librarian, Mary Mulliner, assistant librarian. Miss Mulliner was also accompanist. This group of officers retained their positions throughout the ten years of the club's existence.[36]

Rehearsals were held for a time in the studios of radio station WRAK, then at D. S. Andrus Music Store and

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36 Minutes of the Williamsport Choral Art Club, October 10, 1933 to January 1, 1934.

later at the Trinity Parish House. In the fall of 1935 the club secured maroon robes which were worn for their concerts.

The organization established a fine reputation through its fine singing. "The art of blending voices, technique and interpretation were regarded carefully with fine results."[37]

Many outstanding concerts were presented through the years. Among the highlights were one in the Dickinson Junior College gymnasium in 1935, concert presentations of Elijah and Carmen in 1940 in the Lycoming Hotel ballroom and a program entitled "Three Hundred Years of Pennsylvania Song" in 1941 at the Lycoming Hotel.[38] Out-of-town engagements were also fulfilled including a presentation of the Brahms Requiem in Canton.

In 1943 Mr. Hoffmeister took a traveling position with the Darling Valve Manufacturing Company. With his leaving the city the choral group disbanded.

THE ELKS CHORUS

A well established local male chorus is that of the

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37 The Williamsport Sun, December 3, 1935, p. 4.

38 Programs of the Williamsport Choral Art Club.

later in the Trinity Parish Church. In the hall of 1653 the aisle mounted western rolls which were born for their monarch.

The organization emphasized a time-priority through its free choice. "The art of directing voices, technique and interpretation were regarded inseparable with free choice."[47]

That methodology however were presented through the years. Among the difficulty -one was in the direction- Senior choirs commencing in 1653, summer presentations of Julius and Tarsus in 1667 in the Lyceum Hall which included a personal critical review followed first of twenty-two in Senior in 1653 at the Lyceum Hall.[48] Instead-time engagements were also facilitie initiating a presentation of the Lyceum Theatre in Cairo.

In 1667 Dr. Griffinhorn been a terrible practice only the Senior Fairs Manufacturing Company. This the leading the city for minor group displeased.

The Rock Chorus

A well-rehearsed choral work cannot be that if the

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47 The Hillsborough Sun, February 1, 1967, p. 2.

48 Programme of the Hillsborough Choral Int Club.

Elks. Extending over the last quarter century it was directed during the early years by William E. Williamson and Harold Pries. After a period of inactivity the chorus was reorganized under the direction of E. Hart Bugbee.

Today the Elks Chorus numbers about thirty voices. Conductors since Mr. Bugbee have been Thomas Levering, Keith Waltz and Irvin Zeigler.[39]

THE WILLIAMSPORT CIVIC CHOIR

The Civic Choir was formed in 1944 as the outgrowth of the Williamsport Summer Choir School conducted at the Covenant-Central Presbyterian Church. The School was under the direction of Walter G. McIver who had been called from Harrisburg to direct the program.

As the result of a general invitation to the public the first Williamsport Civic Choir rehearsal was held September 10, 1944, with 57 voices.[40]

The history of the choir is "the embodiment of the energy of Walter G. McIver, its director, the desire to sing on the part of the choirs' members and the enjoyment of hearing good choral concerts on the part of the community."[41]

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39 Williamsport Sun-Gazette, December 24, 1955, p. 2.

40 Williamsport Sun-Gazette, December 24, 1955, p. 3.

41 Ibid.

Although Walter McIver is not a native of Williamsport he has taken its interests to heart and has become a leading figure in the development of the city's choral music.

Having studied music as a boy in Cleveland, Mr. McIver later entered the Westminster Choir College in Princeton, New Jersey as a scholarship student. While a student there he toured Europe with the famous Westminster Choir. After graduation Mr. McIver was called to the post of choral conductor by the Harrisburg Symphony Orchestra. He also served as minister of music at the Market Square Presbyterian Church.

After coming to Williamsport to direct the Summer Choir School he became minister of music of Covenant-Central Church. Later he filled a similar position at the First Evangelical United Brethren Church. At present he is minister of music at the Pine Street Methodist Church.

In 1946 Mr. McIver was elected to the faculty of Lycoming College to serve as Chairman of the Music Department and director of choral music. There he has developed the Lycoming College Choir which ranks as one of the outstanding collegiate choirs in the East.

In 1947 the city awarded Mr. McIver a citation for outstanding achievement. In 1949 he was selected by the Williamsport Junior Chamber of Commerce as "Young Man of

the Year," "for his contribution to the cultural life of the community through efforts to organize the Williamsport Civic Choir."[42] In recent years he has been guest conductor at several scholastic choral festivals.

Beulah McIver, also a graduate of the Westminster Choir School and a former member of the famed Westminster Choir, has been extremely helpful in assisting in the development of the Civic Choir. She has been prominent in musical activities throughout the community. She assisted her husband in the choral work of the Covenant-Central Church; for a number of years she was minister of music at the Immanuel Evangelical United Brethren Church; at present she assists in the direction of the choirs at Pine Street Methodist Church. Mrs. McIver, a mezzo-soprano, has appeared as soloist before many groups as well as in numerous Civic Choir concerts.

Accompanist for the choir is Mary Landon Russell who was with the choir for their first rehearsal in September of 1944. Mrs. Russell is head of the piano department at Lycoming College.

The various executive boards of the choir have been responsible for the continuous administration of affairs through the years. The following have served as president:

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42 Grit, January 30, 1949, News Section, pp. 1 and 10.

Eugene Wisner, Sedgwick Bennett, Harry C. Fithian, Jr., Richard W. Bower, Kenneth W. Wolfe, Mrs. Newton Bernheisel, Alfred J. Nunemacher, Warren L. Marsh and Elmer Koons.

During the choir's first season the only concerts presented were Handel's Messiah and Brahms' Requiem.

In September, 1945 the first patron campaign was inaugurated. Throughout the years the financial obligations of the choir have been met largely through patron subscriptions and the annual choir membership fee of eight dollars.

In 1947 the choir began holding its regular rehearsals at Lycoming College where it has continued to the present.

As appreciation for the choir grew requests for concerts came in from other communities. The itinerary of the choir has included Lock Haven, Milton, Canton, Montgomery, Shamokin, Wilkes Barre, Troy, Muncy and Bloomsburg.

At various times the choir has sponsored concerts in Williamsport by such outstanding groups as the Westminster Choir and the Columbus Boy Choir. The Choir has also participated in many community activities such as the Parent Teacher Association, Civic Club parties, Community Christmas Tree lighting and carol sings and Union Brotherhood Services.

For sacred concerts the choir is robed in maroon vestments. For secular concerts the men of the choir are attired in dark blue suits and the ladies in long black skirts and white tailored blouses.

To express appreciation for the support of its patrons the Civic Choir held its first patron reception in 1954 at the Lycoming Hotel. This event was repeated in 1955 and 1956 at Clarke Memorial Building at Lycoming College.

In the 1953-54 season Civic Choir gave its first dramatic presentation, the one-act Christmas opera Amahl and the Night Visitors by Gian-Carlo Menotti. Young Bill McIver, son of Mr. and Mrs. Walter McIver sang the title role. Mrs. McIver sang the role of the mother. Bill had gained national fame when he was chosen by Menotti to sing the role on the N. B. C. television production of the opera in 1952. At that time he was ten years old and a student at the Columbus Boy Choir school. He sang in the N. B. C. presentation three successive years.

In 1951 a small group known as the Choraliers was chosen from the regular membership. This group fulfilled numerous community engagements. In April, 1955 the Choraliers included in their formal concert The Telephone by Menotti.

Following are the Civic Choir program highlights over the years:

1944-1945	Handel	Messiah
	Brahms	Requiem
	Rossini	Messe Solenne
1945-1946	Handel	Messiah
	Stainer	Crucifixion
	Rossini	Messe Solenne
1946-1947	Handel	Messiah With Dickinson Jr. College Choir
	Haydn	The Seven Last Words of Christ
	Mendelssohn	Elijah With Dickinson Jr. College Choir
1947-1948	Handel	Messiah With Lycoming College Choir
	Stainer	Crucifixion
	Verdi	Requiem With Lycoming College Choir
1948-1949	Handel	Messiah With Lycoming College Choir and Williamsport Civic Orchestra
	Bach	Passion According to St. Matthew - With Lycoming College Singers
	Haydn	Creation With Lycoming College Choir
1949-1950	Handel	Messiah With Lycoming College Choir and Williamsport Civic Orchestra
	Miscellaneous Lenten Choruses	
	Mendelssohn	Elijah With Lycoming College Choir
1950-1951	Handel	Messiah With 20-piece orchestral accompaniment, organ and piano
	Christmas in Drama and Song - Pageant of the Holy Nativity - Williams With Lycoming College Dramatic Dept.	
	Rossini	Messe Solenne
	Miscellaneous Oratorio Excerpts, Anthems and Folk Songs	
1951-1952	Handel	Messiah
	Brahms	Requiem
	Pop Concert Selections from Gilbert & Sullivan	

1952-1953	Thanksgiving	Concert of Miscellaneous Hymns and Anthems
	Handel	Messiah With 18-piece orchestra
	Faure	Requiem
	Handel	Easter portion of Messiah
	Pop Concert	Miscellaneous Songs by Schubert, Brahms and Richard Rogers - With Lycoming College Band
1953-1954	Schubert	Miriam's Song of Triumph
	Brahms	Alto Rhapsodie
	Rogers	Show Tunes
	Handel	Messiah
	Menotti	Amahl and the Night Visitors - Opera
	Haydn	The Seven Last Words of Christ
	Pop Concert	With August and His Just for Fun Band
1954-1955	A Harvest of Song	
	Christmas in Song and Opera	
	Menotti	Amahl and the Night Visitors
	Britten	Carols
	Verdi	Requiem
	Choraliers in Concert	
	Menotti	The Telephone
	Tenth Anniversary Concert & Choral Festival (500 singers) Rosemary Kuhlman, soloist; Dr. John Finley Williamson, guest conductor	
1955-1956	Mendelssohn	Elijah
	Handel	Messiah
	Gilbert & Sullivan	The Mikado
1956-1957	Magic of Mozart	
	Handel	Messiah
	Folk Songs of the World	
	Williamsport Symphony Orchestra Concert	
	Lane	Finian's Rainbow

For some concerts out-of-town soloists have been employed. For many others solo parts have been ably filled from the choir's membership. The Williamsport Civic Choir has as its motto "Music for the People - by the People." It has as its purpose "to stimulate and

1800-1899 Transactions Journal of Elementaries Upper
Sec Address
Thomas Training Pits Ir-Lines Workbody,
Edwy Engling
Tomas Senior-Profile of Masses
The Masses Plantingtons Dents Ir Industry,
Profile Ann Climate Safety -
Kits Lowsion College Lane

1800-1899 Teachers Alliance's Lens of Trump
Thomas Life Chapelle
Edgyre Lane Tents
Tomas Rosalin
Lanetti Lamel the Ir-Ulit Training - Jones
Tomas The Jones Lost Prove of Ughtl
The Tomas Kits Adams Ann Tis Ann Ir- Ins Lane

1111-1111 J Sprung Jr Lens
Particles Ir Ann Lens
Tanetti Lamel Ann Ir Trim Training
Sprites Lenis
Tomo Engling
Commissions Ir Tomas
Tanetti The Telephone
Kits Industrial Chapelle & Social Problems
Lit Acquired Commerce Lessons Accident
Dr. Jones Trimle Utilizing, Prial Wonderer

1800-1899 Mechanicsville Bilgh
Sports Meeting
Clinton &
Mechanic The Science

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Lane Plains's Science

The mean velocity cel-c/sec molecule ions then
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Chris Tomas Ann Ir Its with "Tanti for the Tomato — Ir
the Trimle." Ir Ann Ir Its Jones Tis Atlantic on

promote the advancement of choral music in the Greater Williamsport area."

Today the choir has achieved tremendous success with a membership of over one hundred people of all faiths, and occupations.[44]

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44 Grit, January 30, 1952, News Section, p. 56.

CHAPTER X

HYMN WRITERS

DR. JOHN HENRY HOPKINS, JR.

Williamsporters always point with pride to the fact that the composer of the beautiful Christmas carol, "We Three Kings of Orient Are," lived here from 1876 to 1887, during which time he was the rector of Christ Episcopal Church.

Born in Pittsburgh on October 23, 1820 the Reverend John Henry Hopkins, Jr. was a man of unusual versatility. In studying his biography it is difficult to say whether he was most widely known and appreciated as a scholar, writer, preacher, journalist, musician, poet or artist, because he had many talents and excelled in all.

In music he was well endowed, having come from very artistic and musical parents. His father was very proficient in languages, music and art, and at the age of seventeen was the leading 'cello soloist of the city of Philadelphia. He was also a gifted composer and organist, and most of the choir music of the church in Pittsburgh where he was rector was from his pen. At the same time he provided most of the music which young John Jr.'s mother used for teaching in the day school which the Hopkins

opened in order to add to the slender stipend received from the church. Mrs. Hopkins taught harp, piano and voice.[1]

It was in this atmosphere that John, Jr. found himself at the age of three, and his nimble and sensitive mind began at once to grasp eagerly everything that was religious and churchly as well as literary and artistic.

In 1832 the family moved to Burlington, Vermont, on Lake Champlain. There John, Jr. at the age of fourteen was a tutor in his father's Vermont Episcopal Institute, hearing classes in Latin and French. He played flute and bugle in the school orchestra and sang in the choir.[2]

In 1839 he graduated with honors from the University of Vermont and then assisted his father until the school was forced to close in 1840 due to the Calhoun panic of 1837. Bishop Hopkins' school and finances were ruined and the family was thrown into nearly twenty years of poverty.[3]

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1 John Henry Hopkins, "The Reverend John Henry Hopkins, Jr." Historical Magazine of the Protestant Episcopal Church, (December, 1936), 2[illegible].

2 The Reverend Edward Henry Nickel, S. D., Chronicles of Christ Church Parish, Williamsport, Pennsylvania, Gazette and Bulletin Press, 1[illegible], p. 4[illegible].

3 Ibid.

[illegible] in spite of its [illegible] [illegible] from the [illegible], Mrs. [illegible] [illegible] [illegible]

The story of those years is an inspiring one as the Bishop's eight sons built a family home and cleared the wilderness of Rock Point. They worked on the farm, and one by one, under John, Jr.'s tutelage, they entered the University of Vermont. The Bishop never allowed the children to waste any time on games except chess. They devoted all their time when not at work on the farm to literature, music, art and their studies.[4]

From 1843 to 1845 John, Jr. was a tutor in Savannah, Georgia, returning then to the University of Vermont to receive a master's degree. Following that he was a reporter on the New York "Courier and Enquirer," and in 1847 he entered the General Theological Seminary, graduating in 1850.[5]

Through his college years he had already begun the systematic study of harmony and counterpoint in music, and his book of "Carols, Hymns and Songs" was very effective, displaying a scholarly touch. His "We Three Kings" composed in 1862, has been sung at Christmastide throughout the English speaking world for years. His "Little Doves" has delighted school children for several decades.[6]

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4 Hopkins, p. 271.

5 Ibid., p. 270.

6 Ibid.

The story of Tony Jones is an interesting one in the history of Good Home Visit's visits here and illustrates the attitudes of Town People. They resemble in the form, and can be seen, under John Dr.'s revelation, their attitude the inhabitants of Tarnsvar. The Sunny Corner citizens are obliged to battle any time an [illegible] occurs. They manifest all their time when not at work in the form of illustration, music, art and light reading.[4]

Free time in 1844 John, Jr. was a little in Jerusalem, Sweden, returning from it the University of Uppsala to [illegible] a master's degree. Following that he was a [illegible] of the Tent Theatre and Imprimatur, and is [illegible] the Swedish Theatrical Company, [illegible] in life.[5]

Though his writing prove to be somewhat [illegible] [illegible] effect of [illegible] [illegible] in music, as his [illegible] of Sweden, Tonny [illegible] [illegible] activity, [illegible] a [illegible] Trade. His [illegible] [illegible] [illegible] in 1943, [illegible] [illegible] at [illegible] [illegible] the [illegible] [illegible] [illegible]

Ordained a deacon in 1850 he resolved to devote his life to church journalism. Under his direction the "Church Journal" was issued, the first church journal worthy of the name in the country. After many successful years in this work he sold the journal in order to devote himself to the writing of his father's biography. Upon the completion of this he was induced to be ordained a priest. His ordination took place June 23, 1872 while he was serving the parish of Trinity Church in Plattsburgh, New York. It was from Plattsburgh that Dr. Hopkins came in 1876 to assume the rectorship of Christ Episcopal Church.[7]

Dr. Hopkins was completely devoted here as always before in his pastoral work. In seeking out the sick and forlorn, he drove many miles over rough roads through the mountains to administer the Blessed Sacrament.

He was a master of ecclesiastical art; his designs for church silver, furniture, stained glass windows and even needlework on vestments and altar linens were gems of symbolic artistry. His mark was left upon whatever church he served and may be traced in Williamsport outside the parish, as, for example, in some chastely wrought tombs in Wildwood cemetery.[8]

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7 Eckel, p. 49.

8 Ibid., p. 56.

Dr. Hopkins left Williamsport in 1887 to fill an important position at the General Theological Seminary, New York City. The night before he left a great farewell reception and a purse of $1,000.00 was given him, evidence of the high esteem in which he was held. However, through some unfortunate circumstances, the position was denied him upon his arrival.

In spite of the great disappointment Dr. Hopkins stayed in New York City and gave five hundred books from his valuable library to the See House on LaFayette Place in payment for the use of a room as long as he would need it. The time proved to be very short, for in less than four years he died at the home of an old friend.[9]

Dr. Hopkins was buried beside his father in the family cemetery at Rock Point in the shadow of the beautiful monument he himself had designed. One of the most notable and widely known men the American Church ever produced, Dr. Hopkins will always be remembered beyond all of his other achievements for his simple and beautiful carol.

JAMES M. BLACK

It has been recorded that Pennsylvania was the "fountain source, the kindergarten of gospel hymnody,"

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9 Hopkins, p. 278.

having turned out more gospel hymns than any other state in the Union. Williamsport played an important part in supplying strong and sincere talent in this field in the person of James M. Black.[10]

Mr. Black spent the greater part of his life in Williamsport, having come in 1[illegible]1 from New York state where he was born in 1[illegible]. He had studied harmony and composition with John Howard of New York and Daniel B. Towner of the Moody Bible School. He began writing gospel songs in 1900 and has written some 1500, both the words and the music.[11]

Mr. Black is known throughout the country for his work; particularly for his hymn, When the Roll is Called Up Yonder, which has been sung by all denominations all over the English speaking world and translated into fourteen different languages. Sung in great churches and little rural chapels, this hymn is as firmly established as any of the great hymns of Christendom. The Salvation Army has had a large part in carrying it to the far corners of the world.

As it often happens that there is a story behind the writing of many of the time-honored hymns of the church,

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10 Gertrude Martin Mohrer, Music and Musicians in Pennsylvania, p. 84.

11 Ibid., p. 97.

so there was an inspiration for the writing of When the Roll is Called Up Yonder.

Walking home from church one Sunday morning Mr. Black's heart was heavy because one of the young members of his Sunday School class had not answered the roll when her name was called. Someone had said that Bessie was very ill and that the doctor held little hope for her life. Mr. Black had found Bessie one day neglected and in rags sitting on the steps of a broken-down house "on the other side of the tracks" of the town. The little girl hesitated at first to accept the invitation of the tall white-haired man to come to Sunday School because of her ragged clothes, but after someone left a box of new clothes at her house the next day Bessie never failed to answer the roll call. Every Sunday James Black would look up and smile when he came to her name.

As he walked home that day in 1893 he was thinking that maybe the next time Bessie answered to her name it would be at the great roll call. The words for the hymn seemed to come to him spontaneously and he wrote them down that afternoon. That night he set them to music.[12]

Others of his best known hymns are: I Remember Calvary, Where Jesus is 'tis Heaven, We Shall Reign With

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12 Clint Bonner, A Hymn is Born, p. 86.

His In Glory, and *When the Saints Are Marching In*, the latter having taken on a tremendous burst of popularity in recent months as it has become a favorite hit with the Dixieland bands.

In one or two of his hymns Mr. Black made use of words written by a Williamsport woman, Mrs. Kate Purvis. Mrs. Purvis, a member of a prominent family, was active in civic work and a very gifted poet. She was an assistant vocal instructor at Dickinson Seminary in the late eighteen-eighties.

Mr. Black was editor of several gospel song books published by the Methodist Book Concern at New York and Cincinnatti, the McCoke Publishing Company of Chicago and the Hall-Mack Company of Philadelphia. Appointed by the bishops of the Methodist Episcopal Church he was a member of the committee which made up the Methodist Hymnal of 1905. He was also a noted gospel worker, acting as song leader of gospel meetings all over the country.

At the time of his death in 1938 it was said that "the country lost one of its most outstanding composers of church hymns."[13]

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13 *Gazette and Bulletin*, December 28, 1938, p. 10.

[illegible] and [illegible] [illegible] [illegible]

FREDERICK WILLIAM VANDERSLOOT

Another local hymn writer at the turn of the century was F. W. Vandersloot, founder of the Vandersloot Music Publishing Company. A deeply religious man and a member of Pine Street Methodist Church, he wrote a collection of nineteen gospel songs and called them "Echoes from Old Pine." The collection bears a picture of the church on the outside cover and contains the following dedication:

> This booklet, expressing in song the religious experience of the author, is dedicated to the memory of John R. Hazelet, for many years a faithful, loyal member of Pine Street Church; who loved to call the songs within these pages: 'Echoes from Old Pine.' Hence the title.
>
> F. W. Vandersloot

Many of the hymns were headed with a line of scripture. Two of them contain words by E. C. Macutney and Elmer E. Person, members of Pine Street Church. The music for one was written by Mabel C. Gohl, organist of the church, and a devout Methodist.

Although many copies of the collection were published they were never sold but were given to friends and members of the church in which he served as choir director.

CHAPTER XI

MUSICIANS OF THE LATE NINETEENTH AND EARLY TWENTIETH CENTURY

In searching Williamsport's musical past there comes into view a long list of talented musicians. Although many are forgotten or unknown to the present generation, they contributed significantly to the cultural enjoyment of their time. The time was the late eighteen-nineties and extending into the first decade of the present century. This was a period sometimes referred to as Williamsport's "golden age of music," the plush days of the Lycoming Opera House before the troubled nineteen-twenties.[1]

Those musicians who are mentioned in this chapter are in addition to the individuals connected with the organizations in previous chapters.

Among the singers was Charles Green, always known as "Charlie." Notes of an early writer indicate that Mr. Green was in great demand as a soloist for funerals in that day. She writes that "no voice was ever considered better suited for that part."[2] Charles Gleim, possessor of a

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1 Williamsport Sun-Gazette, December 24, 1955, p. 19.

2 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, August 18, 1931, n.p.

MORTIMER J. ADLER COMMITTEE

AND BASIC INSTRUCTION PROGRAM

[illegible] In searching citizenship's working out that they have been nearly lost let of talented specialists. Although many are functions or members of the general curriculum, they nevertheless significantly in the political development of their lives. The idea was the lack elementary-activity was extending into the level division of the primary century. This was a special experience relevant to an citizenship's "skills and of basic." The plans lack of the interest lower basic values the (medical electrical-medical).[1]

These conditions had not conditions in this category are in addition in the laboratory consulted also the equipment class in general classroom.

Among the divisions was Charles Thorn, always known as "Charlie." Since of in earlier period Elizabeth that Mr. Bread was in great issues in a district the Phoenix I. Wall Act. The battle that "in Table was over knowledge battle which the that part."[2] Thorne finally interview of a

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1 Elizabeth Bee-Gentry, Interview 23, 1988, p. 17.

2 John Jake Gardner, "Innovation's Center in the Home Program," The Elizabeth Bee, August 23, 1973, 3:3.

"sympathetic voice full of pathos," was known for his ever welcome rendition of Little Boy Blue.[3] Others were William Gould, who had a "beautiful tender voice" and was the tenor in the Second Presbyterian Church choir, Adam Beiter, Edward Schleh, Charles Wolf and Newton Chatham, all of whom were prominent in church work.[4]

Home talent shows were the order of that day. Popular in these were the McCollum brothers, A. W. F. and Edward. Leaving home to achieve success on the musical stage in the larger cities were Fred McNaughton who sang tenor in the choir of the Third Presbyterian Church in 1918, and Trevatte Maffett. Both are reputed to have had unusually beautiful voices.[5] Newspapers in St. Louis in the summer of 1891 praised Mr. Maffett's performance as Sir Harry Leighton in The Red Sergeant. He was regarded as a fine acquisition to the Casino Opera Company. He was described as presenting a "handsome appearance," acting with "becoming grace" and singing "splendidly." With such a beautiful voice a brilliant future was predicted for him.[6]

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3 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, June 14, 1930, n.p.

4 Ibid.

5 Ibid.

6 The Williamsport Sun and Banner, July 27, 1891, p. 1.

"Quantitative value full of problems" was known for the upper middle position of *Little Dog Tom*.[3] Throughout their initial debut, the had a "beautiful tender voice" and was the lead in the Second Freedomtown church choir; also noticed, Dunnan Sugars, Charles Wall and Jordan Gentleman, all of whom were prominent in church work.[4]

Tom Saint Bonne were the major of that city. Together in front were the Solution brothers, A. V. J. and Thomas, leading some to notions involving an the musical stage in the Bunyan Little were Fred Sulvington who moved later in the decade of the Third Freedomtown Church in 1920, was Juvenile Activity. Both were reported to have had commercial musical ability.[5] Accompanied in 19, Lewis in the manner of Will Dreamed Up, Activity performed at the Entry Lodgeton in *The Bad Decision*. He was reported as a film musicalities in the Jewish Opera Company. He was assembled for production a "Jewish comedy" acting with "Jewish street" and acting "Yiddishity". With some a theatric style a Activity future was predicted for him.[6]

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3. Jane Lynn Garrett, "Gospelize" Activity in the Jewish Fields," *The Philadelphia Sun*, June 14, 1921, 8-10.

4. *Ibid.*

5. *Ibid.*

6. The Philadelphia *Sun Sun Journal*, May 27, 1921, 2a-3.

Among the women vocalists of early days were Marion Ruch and Mrs. Hiram Merriman. Carrie Dietrick received an opportunity to go on the stage when a Gilbert and Sullivan company appeared in Williamsport. After her singing the role of Buttercup in their performance here they took her with them when they left the city.[7]

Others were Ellen Reading McHaffie who spent some time studying abroad, Kathryn Sheffel, May Fisk, Mrs. Bertha Allen Flock, Emily Canfield Wood, Helen Peaslee Hoskins and Emma Kiess. Clarence Sprout is remembered for his interpretation of On the Road to Mandalay.[8]

Blanche Derr Bubb, soprano, and Susanne Krape, contralto, joined with Trevatte Maffett, baritone, to form the Williamsport Concert Company. Other members of the group were Charles Krape, 'cellist, and May Stuart Otto, pianist.[9]

Remembered as accomplished pianists are Mrs. Fred Ramstead and Mrs. Encie Herdic-Rawle.[10] Prominent as an organist and piano teacher was Fran Eber who played the

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7 Anne Linne Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, June 14, 1930, n.p.

8 Ibid.

9 The Williamsport Sun, February 2, 1899, p. 1.

10 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, December 8, 1928, n.p.

[illegible] [illegible] [illegible] [

organ at the Third Presbyterian Church. A native of Germany, Mr. Eber was known for his gentle dignity and old fashioned elegance of dress. A white vest was always part of his attire, as well as a walking stick.[11]

In later years Mr. Eber's daughter, Mrs. Helen Arthur, later Mrs. Munzinger, followed in his footsteps. She taught piano and served as organist in some of the churches, the last being the Covenant-Central Presbyterian Church in 1918. In the early nineteen-thirties she moved to the west to join her son, Eber Arthur who was a 'cellist with the Chicago Symphony.[12]

A prominent figure in the musical life of Williamsport at the turn of the century was Mrs. Mary Stuart Otto. Her beneficial influence was felt in the community over a long span of time, for she died in 1966 at the age of ninety-one. Mrs. Otto was a fine pianist. As part of her training she studied abroad, particularly in Berlin. She attended Dickinson Seminary in 1882, and later taught there for several years as head of the music department. Just before her death Mrs. Otto presented her valuable collection of music to the James V. Brown Public Library. It is known as the Mary Stuart Otto Collection.[13]

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11 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, October 18, 1930, n.p..

12 Ibid.

13 The Williamsport Sun, August 11, 1966, p. 16.

One of the most colorful and delightful personalities of the musical life of Williamsport was Mary B. Lundy. A native of this city, Miss Lundy was one of its most outstanding piano teachers over a period of nearly half a century. She was a familiar figure at all events concerning the advancement of the community. To all who saw her this petite lady was a cheering sight as she defied the seasons and the weather as she did the years.

Following her graduation from Elmira College in 1880 Miss Lundy made her first trip to Europe to study with the renowned Viennese teacher, Theodor Leschetizky. As a preliminary she received instruction from his wife, Fraulein Prentner. There was a second trip to Vienna for further instruction from Leschetizky and another in later years to study with two of his disciples, Ethel Leginska and Katherine Goodson.

Except for the years at the State College of Washington in Pullman, Washington, Miss Lundy spent all her teaching years in Williamsport. She maintained a studio near Market Square in the Lundy Building now occupied by the Reliable Furniture Company.

Miss Lundy's studio breathed an atmosphere of enchantment for her students, filled as it was with autographed photographs of the musical great. Her former students remember fondly the musical teas. Upon these occasions

Miss Lundy would tell of her experiences in Vienna when the musical center was at its height of gaiety. Always maintaining an interest and enthusiasm for her former teacher, she attended annually the Leschetizky Association of America. This is composed of his pupils and their pupils with many famous artists as members. President of the group is Miss Mawina Behre, a very old friend of Miss Lundy. At the same time she always attended a round of concerts. From these she brought back to her pupils the latest compositions.

The sincerity of her interest in music was best revealed by a side of her nature which she tried to keep hidden. Yet those who benefitted revealed it. This was her concern for those that she felt were gifted but who lacked the financial means of developing their talent. To these she gave of herself without thought of remuneration.

Some of Miss Lundy's pupils who were associated with her as assistants in her studio are Carol Sweeley Evenden and Emily Harer of Williamsport, Sarah Opp of Muncy and Alma Clark of Picture Rocks. Miriam Claster, a prominent pianist of Lock Haven, is a former pupil, as are Dorothy Reese Ernst, Elizabeth Brown Miller and Nancy Hall Brunner of Williamsport.

One of Miss Lundy's especially gifted pupils was the late Florence Crawford of Muncy. Through Miss Lundy's

efforts an audition was arranged with Henry Hadley, the eminent teacher and conductor of New York. She was accepted at once as soloist with his concert orchestra, launching her on a successful concert career.

Miss Lundy's musical interest extended into the popular field also. Friends recall that when in New York Miss Lundy invariably stayed at the Taft Hotel in order to hear the modern and popular music of Vincent Lopez and his orchestra.

During World War I Miss Lundy's patriotic spirit was evidenced in a song which she wrote. Many local singers recall Liberty that Shall Not Pass Away. The words were by Miss Lundy, and the music was by Carol Evenden. Proceeds of the publication went to the Red Cross.

A pupil of Miss Lundy recalls the last birthday party held shortly before her death. When asked what she would have liked for a birthday gift if she had been given a choice Miss Lundy replied, "There is nothing I should have asked for, because I have everything in the world I ever desired." This reveals the character and philosophy of this fine and talented woman whose charm and graciousness "made a happy impression which now becomes a happy memory."[14]

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14 The Williamsport Sun, June 11, 1949, p. 2.

efforts to delight her managed only their boring, the
market [illegible] and [illegible] of the [illegible]. [illegible] was
[illegible] to [illegible] school with his [illegible] [illegible]
[illegible] for [illegible] [illegible] [illegible].

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[illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

Another local musician of more recent times is Mrs. Frank Plankenhorn. A fine pianist, she studied at Fontaine-bleu, France. She appeared frequently in recitals before such local groups as the Clio Club.[15]

Prominent in the nineteen-twenties and thirties was Harold Pries. Mr. Pries maintained a studio in the Housel building for a time and later at his home at 430 High Street. Mr. Pries was an excellent pianist and taught piano and 'cello. In 1938 he moved to Silver Springs, Maryland.

Two of Mr. Pries' sons inherited his talent. Theodore, who died at the age of seventeen, played with the National Symphony and the Boston Symphony Orchestras. Another younger son Roger also appeared with the National Symphony Orchestra. Both have appeared locally in recital.[16]

Recognized as an outstanding vocalist was Frederic C. Erdman. As a child he sang in the Trinity Church choir and later with the Orpheus Club. In 1920 he went with the Victor Talking Machine Company in Cleveland and sang with the Orpheus Choir of Cleveland. This choir in 1926 went to Swansen, Wales, to compete in the Eisteddfod and

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15 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, June 15, 1929, n.p.

16 Williamsport Sun-Gazette, December 24, 1955, p. 19.

[illegible] Lewis [illegible] Mr. [illegible] [illegible] [illegible]

won the competition for large group choruses. Mr. Erdman was placed in charge of the eastern division of ASCAP in 1934 and in 1947 was made head of the concert division. His interest in local music was recognized by the dedication of a concert to his memory by the Williamsport Civic Orchestra in 1953.

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17 Program of Williamsport Symphony Orchestra, April 17, 1953.

CHAPTER XII

MUSIC IN EDUCATION

PUBLIC SCHOOL MUSIC

By the opening of the twentieth century the value of music in the school curriculum was beginning to be realized. Records indicate that the first classroom instruction by special teachers came to Pittsburgh in 1844. The introduction of music in the other larger cities followed in more or less close succession.[1]

In Williamsport music was first introduced into the public schools in October of 1893. Eleanor Hoagland was the first music supervisor.[2]

Only the primary teachers engaged in the experiment the first year. A very small number of these teachers knew anything at all about music; none had studied it for the purpose of teaching. However, "a large majority took hold of the work with interest and determination" so that the result was "beyond expectations."[3]

The next year music was extended through the inter-

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1 Gertrude Martin Rohrer, Music and Musicians of Pennsylvania, p. 14.

2 Annual Report of the Williamsport School District for 1893-1894, p. 36.

3 Ibid.

CHAPTER VII

WORK OF COMMITTEES

SOCIAL SCIENCE STUDY

In the opening of the twentieth century the value of music in the modern curriculum was relegated to a realization. Numerous leaders had the first accompanied by attention or special treatment been in difficulty in view. The determination of music in the school largely within fulfilled in more or less vague ideas concerning.[1]

In Hillsborough music was first introduced into the public schools in October of 1911. Elements therefore the first music supervisor.[2]

Also the primary teachers engage in the supervised the first year. A very small number of these teachers have supplied as all school music. When the schedule is for the purpose of teaching. However, "a large majority that all of the more site interest and interpretation" as that the pupils was "course accomplishment."[3]

The next year music was extension through the entire-

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1. Superintendent Hillsborough, Study and Tabulation of Primary-Teachers, p. 12.

2. Annual Report of the Hillsborough School Committee for [illegible], p. [illegible].

3. Ibid.

mediate grades. Miss Hoagland visited eighty-two schools twice a month. She found that the work was rather hard in the large assembly rooms. Most of the teachers were "timid" but "in some of the rooms the work was very good." Improvement of tone was Miss Hoagland's chief objective. She requested that pitch pipes be supplied all teachers.[4]

In 1905 Miss Jessie Kline became music supervisor. By this time music had been extended into the high school and progress was being made in all grades. The teachers now had pitch pipes which proved to be of valuable aid. Many schools could now "sing through pages of exercises up to pitch while heretofore they would be out of tune at the end of the first exercise and continue worse to the end of the lesson." This was considered "worth a year's work."[5]

Efforts were made to elevate the musical taste of pupils by giving the "best songs procurable" to all grades. Miss Kline devised a system of monthly outlines to obtain more uniformity of work. Stories of Lives of Musicians were placed in the sixth grade as supplementary reading. This was intended as a start in a chronological study of the great musicians.[6]

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4 Ibid.

5 Annual Report of the Public Schools of Williamsport for 1906-1907, p. 34.

6 Ibid.

[illegible]

Miss Kline concluded her work as music supervisor in May of 1910. At the end of this school year a concert was given by fourteen hundred children from all over the city. It was to everyone's satisfaction that they sang "with precision and accuracy of tone."[7]

LILLIAN M. REIDER

In 1910 Lillian M. Reider became music supervisor. Much of the story of the development of music in the public schools of Williamsport is embodied in her work. As supervisor of music from 1910 to 1935 Mrs. Reider won the highest respect and gratitude of the entire community for her zeal and devotion to her work. Hundreds of men and women owe their interest in good music to the fact that Mrs. Reider accepted her assignment as more than a job or position. She looked upon it as a mission.[8]

Having received her musical training at Cornell University she supplemented her original study with summer courses from time to time. Always alert to improving her methods of teaching she never missed an opportunity to attend conventions to exchange ideas with other supervisors.

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7 Annual Report of the Public Schools of Williamsport for 1910 - 1911, p. 36.

8 The Williamsport Sun, July 25, 1940, p. 8.

[illegible] concluded the court in an [illegible] opinion in July of 1[illegible]. In the [illegible] of this [illegible] a [illegible] was given for [illegible] [illegible] [illegible] [illegible] [illegible]. It was in [illegible] [illegible] that [illegible] [illegible] [illegible] was necessary at [illegible].[7]

[illegible] B. [illegible]

In 1[illegible] [illegible] B. [illegible] [illegible] [illegible]. [illegible] of [illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible]

Mrs. Reider put much emphasis on teaching the school children to read music and to sing on pitch. She trained the various grade school teachers to carry out the program and made periodic visits to each grade to check the students' progress.

Observance of National Music Week was instituted in the Williamsport Schools in 1923 at which time hundreds of school children from the grades joined in mass concerts with the High School Glee Club. Many former students recall the thrill of joining in singing with such a group. Clad in white and placed on bleachers extending tier upon tier on the stage the pupils exhibited the practice and training they had undergone.

Music memory contests were also an important annual event. By means of these, school children were introduced to the masterpieces. In the spring they assembled at the high school to be tested on their recognition of them. Those who successfully passed the test proudly wore pins which were awarded them.

One of the earliest ambitions realized by Mrs. Reider was the formation of the High School Orchestra. This occurred in 1914 soon after the new high school was built. When music was requested for the opening of the new building Mrs. Reider trained about two dozen instrumentalists to play for the dedicatory program.

Mrs. Reider felt it was important to train children at an early age to provide a good nucleus for high school material. To this end she put her efforts into organizing a grade school orchestra in December of 1914. Basic to this, violin classes were formed. The membership of these classes eventually reached 235 in the grades and high school.[9] Five instructors were required.

First violinist in this first orchestra was a freshman, Osborne Housel, the present director of instrumental music at the high school. Pianist was Eleanor Sebring Karnan.

After Mrs. Reider had organized the orchestra Professor C. S. Shields took on the duties of director. Professor Shields taught band instruments in a studio in Market Square. He gave two hours of class instruction each week to all high school orchestra members. On Monday, Wednesday and Friday mornings the orchestra appeared in chapel. On Tuesday and Thursday the Mandolin Club played under the direction of Professor Gustav Kliemann. Professor Shields also directed the Y. M. C. A. Orchestra which was composed mostly of high school students.[10]

He also directed the Grade School Orchestra which

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9 The Williamsport Sun, July 20, 1945, p. 4.

10 The Daily Gazette and Bulletin, November 12, 1924, p. 3.

made its initial appearance at a high school assembly on May 3, 1915.

A pinnacle in Mrs. Reider's ambitious undertakings was the organization of the High School Band in 1925. The band was formed to respond to a request for a musical unit for a state celebration now forgotten.

Mrs. Reider recalled this as a most difficult project because of the lack of funds. Her budget was $75.00 at the time. However, she built up community interest. With the support of Mayor Hoagland and such individuals as Ernest Davis, Walter Bowman, Charles Burk, Charles Brownell, and Frederick Manson the organization of the band was realized. The Teteque Band and the American Legion Band helped by donating instruments. The Parent-Teachers Association with Mrs. Newton Chatham aided greatly by subscribing funds for instruments and for the salary of the band director. This group continued its financial support until the Williamsport School Board made allowance for the band in its budget.[11] The band's first uniforms consisted of cherry and white paper caps and dark trousers. Rehearsals of both the band and orchestra were held in Trinity Parish House because of the objection of other high school teachers to the noise.

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11 The Williamsport Sun, August 31, 1950, p. 16.

Among the musical projects for which Mrs. Reider was greatly responsible was the securing of a $10,000.00 Moller pipe organ for the high school. In her visits to the city schools Mrs. Reider aroused the enthusiasm of all the school children to bring pennies for the organ fund. A committee of citizens was formed with Mr. Charles G. Burk as chairman to raise the needed money. The Parent-Teacher Association also gave its support. As a result the organ was presented to the school October 5, 1922. A plaque to this effect was placed in the high school. Mr. Frederic Manson was the architect for the organ.

Mr. T. LeRoy Lyman served as school organist for some years. Later Paul Daugherty filled the post; finally students were allowed to play the organ.

When Mrs. Reider resigned as music supervisor in 1935 her interest did not wane. She was active in the Susquehanna Valley In-and-About Music Club and National Music Educators Club in both of which she was a past president. She was prominent in the Pennsylvania State Education Association, having been chairman of the music section in 1932. She was given an honorary membership in the Williamsport Music Club and often served on committees for state competition music festivals.[12]

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12 The Williamsport Sun, July 20, 1945, p. 4.

[illegible] the [illegible] judgment for which they [illegible] [illegible] responsible was the security of a [illegible] [illegible] [illegible] for the [illegible] [illegible]. [illegible] [illegible] [illegible]

Because Mrs. Reider's interest lay in her former students, the Lillian M. Reider Male Chorus was formed. On August 17, 1936, a group of men who had sung in Mrs. Reider's male quartets between 1919 and 1935 met at Leo's Dining Room. Guest of honor was Mrs. Reider to whom both the party and the plans were a surprise. The group wished to become active as an amateur singing organization with the purpose of providing musical entertainment for civic and community affairs.[13]

After 1936 others were added to the chorus. Accompanists have been Esther Hoagland, Howard Reese and Eleanor Karnan. Presidents have been Andrew Winter, Charles Shooter, Ernest Leigh, Forrest Condon and Archibald Hoagland.

The group enjoyed much popularity. Among its engagements was an appearance at the Pennsylvania Folk Festival in Memorial Stadium, Bucknell University. At this event the chorus provided their own stage setting of seamen's paraphernalia as they appeared in sailor middies to sing a group of sea chanteys.

When the chorus was forced to break up during World War II Mrs. Reider maintained postal headquarters at her home. She saw to it that a steady flow of correspondence slowly but surely found its way to each of the men scatter-

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13 The Williamsport Sun, August 17, 1936, p. 4

Nations Mrs. Healey's letters. Yet it was her famous statement, for fulfilled to [illegible] this [illegible] one [illegible]. On August 31, 1968, a group of men who had been in the Nation's main [illegible] [illegible] [illegible]

ed all over the world.[14]

When the war ended the group reorganized in 1946. Although Mrs. Reider was in her eighty-first year she resumed direction of the group with sprightly energy. The chorus remained together for a few years until Mrs. Reider left the city to live with her son at West Dennis, Massachusetts, where she now resides.

The City of Williamsport has realized the great contribution Mrs. Reider has made toward helping young people to appreciate music. She has been the recipient of several honors. She received a citation at a Brandon Park Community Sing in 1941. A concert by the Williamsport Civic Orchestra on December 5, 1950, was dedicated to her. One of the most coveted prizes at high school commencements is the one given by the Parent-Teacher Association in Mrs. Reider's honor. It recognizes "high scholarship, excellence in music and most willing and dependable service."[15]

"Wherever Mrs. Reider moved in this community music went with her - and it lingers on in her absence through scores of men and women who continue to draw pleasure from the music appreciation she gave them."[16]

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14 The Williamsport Sun, May 4, 1943, p. 4.

15 The Williamsport Sun, May 29, 1952, p. 3.

16 Ibid.

[illegible] all over the world.[illegible]

[illegible] the [illegible] [illegible] [illegible]

OTHER SUPERVISORS

Since Mrs. Reider left the school system there has been no music supervisor over all the schools. In 1941 Louise Stryker was appointed supervisor of the grade schools. Miss Stryker had taught music at Curtin Junior High School from 1935 to 1941 after graduating from Temple University. She later received her master's degree there. Following her work in the grade schools Miss Stryker went to Stevens Junior High School where she was in charge of music. In 1956 she was appointed to teach music at the high school. Miss Stryker is also organist and choir director of the Newberry Methodist Church.

Following Louise Stryker, Donald Freed was appointed to supervise music in the grades. He developed a small orchestra composed of grade school children. In 1955 he was transferred to assist in the instrumental program at the high school.

In 1956 Deloyce Harrington was hired for instrumental teaching in the grades. John W. Peterson was also added to assist in the instrumental work at the high school. This includes direction of the band in outdoor performances such as football games or parades.

INSTRUMENTAL DIRECTORS IN THE HIGH SCHOOL

After the High School Band was first organized by

Mrs. Reider, Charles Noll and William Gowers were early directors.

Charles Noll, a band leader for more than forty-seven years, has directed the Junior Repasz Band, the Citizens Band of South Williamsport, the L O O M Band, the Williamsport Wire Rope Band, the Muncy Citizens Band and the Jersey Shore Band. Many local residents remember the saxophone quartet of which Mr. Noll was a member, which played carols at Christmas through the city. The other players were LeRoy Scholl, Peter K. Schneider and Wesley Knauff. At midnight the group always concluded their carolling by playing O Holy Night from the belfry of St. Mark's Lutheran Church. For the past five years Mr. Noll has been director of instrumental music at the Eastern Pilgrim Holiness College at Allentown.[17]

Mr. Gowers was from Muncy. He came to the high school only for band practice.[18]

In 1927 George Lehman became band and orchestra director. He was supplanted by J. Maynard Wettlaufer in 1930 when he left the city to take a position at the Lock Haven State Teachers' College.[19]

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17 The Williamsport Sun-Gazette, December 24, 1955, p. 7.

18 The Williamsport Sun, August 31, 1950, p. 16.

19 Ibid.

Mrs. Nelson, Charles Ball and William Owens just early literature.

Charles Ball, a man longer for more than forty-seven years, has elevated the Negro Spirit. The children head of South Carolina[illegible], the [illegible] Ball, the [illegible] Negroes found, the Negro children been and the Negro Negro head. Many local [illegible] [illegible] the [illegible] [illegible] of which Mr. Ball was a member, which [illegible] [illegible] through the city. The [illegible] [illegible] [illegible] Negro [illegible] [illegible] Negro [illegible]. It [illegible] the [illegible] [illegible] [illegible]

Dr. J. Maynard Wettlaufer is a product of the Williamsport schools. Since beginning his study of the piano and violin at the age of six he has advanced steadily in music to become nationally recognized for his brilliant accomplishments with school bands.[20]

Although he was prominent in the musical organizations of the high school, he entered Colgate University with the idea of becoming a chemist. However, after winning a music scholarship there, he gave up science for a career in music.[21]

Upon graduation in 1923 he went to the high school at Harrisburg, Illinois, where he directed band and orchestra for one year. Following that he joined the faculty of North Dakota University as head of the string department. In 1930 he returned to his home town as instrumental director in the high school. In his spare time he studied violin with E. Hart Bugbee and played in the Williamsport Symphony.[22] During the summer months he studied at the Sherwood Conservatory at Chicago where he received a music degree in 1936.

In 1936 Mr. Wettlaufer left Williamsport to take the

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20 Grit, May 30, 1943, News Section, p. 2.

21 Williamsport Sun-Gazette, December 24, 1955, p. 7.

22 Ibid.

post of music director of the schools at Freeport, Long Island. During his twenty years there he has gained national fame for his bands and orchestras. His groups have performed at many important events such as professional baseball games, Madison Square Garden affairs and movie premiers. Television viewers watched Dr. Wettlaufer and his band march up Fifth Avenue in Macy's gigantic Christmas parade on Thanksgiving Day in 1955.[23]

After taking his present position at Freeport Dr. Wettlaufer continued his study to attain his master's degree from New York University and his doctor's degree in music from New York College of Music in 1950.

Numerous articles by Dr. Wettlaufer have appeared in "Etude," "Musical Journal," "Instrumentalist," "School Musician," and others. He has also written a text book "Building a Show Band," for the use of young band masters. In addition he has written several musical shows for leading New York companies.[24]

Dr. Wettlaufer has supervised the Nassau County orchestra programs; he is a member of the executive board of the New York State School Music Association; he

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23 Ibid.

24 Ibid.

part of music director of the Symphony of Terrington, Long Island. During his twenty years there he has guided musicians from the big bands and orchestras. His groups have performed at most important events such as presidential inaugurals, Thanksgiving Day parades, and movie premieres. Talkativeness always marked Dr. Whitmarsh and his name became the title phrase in Dorothy Sayers's DEATHSTROKE POINTS OF TERRINGTON THAT IS LIST.[23]

After telling his friends goodbye at Freeport Dr. Whitmarsh mentioned his plans to attend his monthly meeting from the Fast Optimists and his daughter's degree in music from the Tiny College of Music in List.

Remarkable activity for Dr. Whitmarsh that occurred in "Stage," "Musical Journal," "Characteristically," "Schedule Modifications," and others. He has also written a text book "Setting a Good Tone," for the novice young men reading, in addition to two written research articles about the causing the Tiny Symphony.[24]

Dr. Whitmarsh has experienced the Fusses Family extremely pleasant. He is a member of the executive board of the New York State School Music Association to

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23. Ibid.

24. Ibid.

is listed in "Who's Who in Music."[25]

Following Dr. Wettlaufer, Osborne Housel became director of instrumental music in the high school.

Born in Philadelphia on December 16, 1898, Osborne Housel came with his family to this city at the age of five. On his sixth birthday he was given a drum. He discarded this very soon in favor of a violin given him by an uncle who was in the music business in Muncy. After eight years of study with Gustav Kliemann he continued violin with E. Hart Bugbee. He played in the Williamsport Symphony's first concert under Mr. Bugbee in 1915. Having started in the last chair of the second violins he advanced within four years to the first chair of the second violins.

At the encouragement of Mr. Bugbee he went to New York where he studied for two years with Franz Kneisel. Upon his return to Williamsport he entered into a versatile musical career. Besides doing some teaching and occupying the first chair as concertmeister of the Williamsport Symphony Orchestra he appeared frequently as a soloist; he also played in the theaters and had his own dance orchestra.

An unfortunate eight weeks engagement at a dance hall in Dunkirk, New York, prompted him to give up his

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25 Grit, May 30, 1948, News Section, p. 2.

dance orchestra. The man who had hired them disappeared without paying their fees. Mr. Housel assumed the responsibility to pay each man from his own pocket.

After giving up the dance orchestra Mr. Housel taught with Mr. Bugbee. He also taught violin classes in the public schools until 1936 when he became instrumental director at the high school, the position he now occupies. While teaching in the high school Mr. Housel pursued studies at the Eastman School of Music until he received his Bachelor of Music degree.

Mr. Housel has been active in the Pennsylvania Music Educators Association. He was president of the central district in 1938; he has often conducted auditions and sectional rehearsals for the music festivals; he has conducted on the programs of the association several times. For six successive summers he was guest conductor at the Tally Ho Music Camp in New York State.

Mr. Housel is at present the conductor of the Williamsport Symphony Orchestra discussed in an earlier chapter.

THE HIGH SCHOOL BAND AND ORCHESTRA

With the succession of directors the music program of the high school has enlarged its activities.

The band has increased from its original size of

twenty-five members to about one hundred twenty-three. Traveling in three buses the band plays at out-of-town football and basketball games as well as those at home. It plays for civic parades.

Although the band is mainly subsidized by the School District a Band Parents Association supplies and cares for uniforms. The band makes a smart appearance in its cherry and white uniforms preceded by a high-stepping group of majorets. The girls have received instruction during the summer from Oliver Helmrich, local nationally known baton authority.[26]

With the close of the football season the emphasis shifts from the band to the orchestra.

Forth-three years has seen the orchestra membership grow from twenty-five to over fifty.

Mr. Housel, the present director, recalls that many changes have taken place. The orchestra of 1914 consisted of violins, 'cellos, clarinets, cornets, drums and piano. The instrumentation of the present orchestra is 18 violins, 5 violas, 4 'cellos, 2 string basses, 4 flutes, 4 clarinets, 3 saxophones, 2 oboes, 1 bassoon, 5 French horns, 4 trumpets, 3 trombones, 1 tuba, 1 timpani, 3 percussion and a piano.[27]

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26 Grit, October 16, News Section, p. 13, (1955).

27 Grit, December 18, 1955, News Section, p. 36.

[illegible] Lawrence's mind was lowered [illegible]. [illegible] in Sherry-Netherland for the [illegible] at [illegible] [illegible] [illegible]

Another interesting comparison of the early and present orchestras is the change in personnel. While the earlier orchestra had only about three girls the present one has more girls than boys.[28]

The High School Orchestra provides music for various school and community affairs. During Music Week the group appears in concert in the junior high schools. During the school term the orchestra as well as the band plays for chapel programs. The two organizations appear in one formal concert each spring. A dance orchestra also furnishes the music for senior and junior high parties.[29]

During the school term one period a day is given to the band and one to stringed instruments. These classes may be chosen by the students as elective subjects.[30]

Since 1938 summer music programs have been carried on in July and August. In 1945 the time was increased from six to eight weeks. Here some of the school children get their first experience with instruments and continue with instruments of their choice through the school term. Lessons are given on all instruments as well as baton twirling, rifle spinning and the rudiments of precision

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28 Ibid.

29 Ibid.

30 Ibid.

marching.

In the summer of 1956 over six hundred students from the three junior highs and the senior high school took advantage of this program.[31]

HIGH SCHOOL CHORAL GROUPS

In the early nineteen-twenties Miss Emma Kiess was in charge of the glee clubs. She is remembered for her lovely voice and her frequent appearances as a soloist with the glee clubs. In addition to her school work she also taught voice privately.

An extensive choral program has been developed during the past thirty years under the direction of Miss Kathryn Riggle who came to the high school in 1925. Miss Louise Stryker was appointed vocal director when Miss Riggle retired in 1956.

Among the choral groups are a mixed chorus, a senior glee club, girls' trios and other smaller groups. A boys' quartet specialized in barber shop harmony. All these organizations appear frequently at service clubs and on other programs.

Classes in music theory are also taught as elective subjects.

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31 Williamsport Sun-Gazette, July 5 1956, p. 18.

THE JUNIOR HIGH SCHOOLS

At the Curtin Junior High School music directors have been Miss Mollie Weis, Miss Louise Stryker, Miss Elizabeth Sims and Mr. Richard Slaybaugh. The latter two are presently in charge of vocal and instrumental work respectively.

At the Stevens Junior High Miss Pauline Lloyd, Miss Louise Stryker and at present Miss Phyllis Courtney have directed the music program.

At the Roosevelt Junior High School Miss Florence Wilson was the first music teacher. Miss Wilson had been an English teacher at the Jackson School. During the summers she studied music as West Chester and took work with Mollie Dann. When the new Roosevelt Junior High School was built she was appointed music director there. After a long and distinguished term of service she was succeeded by Mrs. Letha Singer Newcomer in 1939.

In the early nineteen-thirties an orchestra was started by Osborne Housel in the mornings before school. When Mr. Housel went to the high school in 1936 E. Hart Bugbee took over the orchestra. Later Mrs. Gladys Cromer Kleckner was appointed to direct instrumental work. She and Mrs. Newcomer directed the music program until 1961. At present Kenneth Masterson is instrumental director. Jay Stenger was appointed in 1956 as vocal director.

All the junior highs maintain ninth grade choruses, mixed glee clubs, boy choirs, girls' glee clubs, bands and orchestras. Special and elaborate pageants and operettas are presented each year.

FORMER STUDENTS IN THE MUSIC PROFESSION

The efforts of the primary and secondary schools to implant in children an appreciation of music have succeeded in Williamsport on a frequency well above the average for communities of this size. Many local young people have gone on to musical careers.[32]

Following is a list of many who having made serious music their profession are engaged in concert work or teaching in schools:

Elaine Shaffer: Graduate of Curtis Institute of Music; flautist with Kansas City Symphony and Houston Symphony; concert work in this country and in Europe; married to Efram Kurtz, conductor of the Liverpool Orchestra in England.[33]

Donald Voorhees: Conductor of Bell Telephone Orchestra.

Robert Swan: Graduate, Eastman School of Music; San Antonio Symphony Orchestra; head of percussion

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32 The Williamsport Sun, March 4, 1955, p. 1.

33 Williamsport Sun-Gazette, December 24, 1955, p. 6.

instruments and business manager of Radio City Symphony.

Russell Miller: Studied violin with Osborne Housel and Florence Dewey of Dickinson Jr. College; graduate of Juilliard School of Music; New Orleans Symphony; on faculty of Bucknell University; now on faculty of North Texas State College.[34]

Belle Duke: Miss Mabel Rothfuss in private life; graduate, Peabody Institute of Music; soprano with Don Carlos Opera Company in New York City.[35]

John Wintersteen; Staff organist for American Broadcasting Company in New York City; solo organist for Paramount Theaters in Denver, Dallas, Nashville and Cedar Rapids and for Rivoli and Rialto Theaters in New York City; staff organist for National Broadcasting Company; radio and television; known today as "Johnny Winters and his Keyboards."[36]

Pearl Applegate Boyle: Studied piano locally with Blanche Applegate and Mrs. Frank Otto; graduate, Peabody Conservatory of Music; on faculty of Harcum School, Bryn Mawr and Curtis Institute of Music; co-director

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34 Ibid.

35 Ibid.

36 Ibid.

with husband, the late George Boyle, of Boyle Piano Studios in Philadelphia; now teaching privately in Philadelphia.

Donald Freed: (See chapter on Williamsport Civic Symphony)

Emily Davis: Graduate, Juilliard School of Music; Master's Degree, 1947; taught piano privately in Williamsport; on faculty of Randolph Macon Women's College 1948 - 1951; now of faculty at Eastman School of Music.

Paul Harding: Graduate, Bucknell University, 1928; Master's Degree from The Pennsylvania State University, 1938; attended Cincinnati College of Music and Ohio State University; taught vocal and instrumental music at Mars, Pa., Corapolis, Pa., four summer sessions as string instructor at Pennsylvania State University; six years teaching band and orchestra in evening school of Washington and Jefferson College; now at Washington, Pa. where he organized a band of ninety persons in 1927.[37]

Osborne Housel: (See chapter on Music in Education)

Maynard Wettlaufer: (See chapter on Music in Education)

G. LeRoy Wettlaufer: Graduate, Colgate University, 1926; taught at Ambridge, Pa.; director of band and assistant director of orchestra at Colgate; director

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37 Williamsport Sun-Gazette, December 24, 1955, p. 9.

[illegible] Gerhard, the [illegible] Sorbonne, at [illegible] [illegible] [illegible]

of orchestra and teacher of stringed instruments in Asheville, N. C.; now teaching in Cleveland Heights, Ohio.[38]

Bruce Houseknecht: Graduate, The Pennsylvania State University, 1938; Master's Degree, Eastman School of Music; supervisor at Milton, 1938; 1945 to present, teaching in Joliet, Illinois, where his work with the Joliet Township High School Band has won him national fame; concertmaster of the Joliet Symphony Orchestra; listed in 1948 edition of "Who's Who in Music."[39]

Esther Megahan Mensch: Graduate, Peabody Conservatory of Music; on music faculty of Dickinson Seminary and private piano teaching in Williamsport.

Helen Louise Riedy: Graduate, Eastman School of Music; performer's certificate in voice; private studio for voice and music theory in Williamsport; director of Marian Choristers; frequent soloist at Community Sings and other local programs.

Mary Ross Piller; Graduate, Eastman School of Music, 1947; teacher of stringed instruments in schools of Hamburg, N. Y.; teaching in Morristown, N. J.

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38 Williamsport Sun-Gazette, December 24, 1955, p. 2.

39 Williamsport Sun-Gazette, December 24, 1955, p. 10.

Richard Chase: Graduate, Eastman School of Music; teaching at Wasatch Academy, Mount Pleasant, Utah.

Betty Farrington Kromer: Graduate, West Chester State Teachers College, 1947; music supervisor in the grade schools of Milton, Pa.; music teacher at Leigh Academy, Edinburgh, Scotland; supervisor of music in schools of Calvert County, Pa.; elementary music supervisor of Springfield Township, Pa.; director of junior choirs in Springfield Methodist Church.

Walter Cupp, Jr.: Graduate, Mansfield State Teachers College; director of musical broadcasts at Great Lakes Naval Training Station, Chicago; director of Waves' Choir at U. S. Naval Air Technical Training Center, Memphis, Tenn.

Daniel Eddinger: Graduate, Eastman School of Music 1951; violist with Atlanta Symphony Orchestra.

John Rhea: New England Conservatory of Music 1957; trumpeter and music instructor in Navy School of Music in Washington.

Glen Law: Graduate, Eastman School of Music 1947; Master's Degree Columbia University; Minneapolis Public Schools; University of North Carolina; trombonist with Oklahoma Symphony.

John Peterson: Graduate, Mansfield State Teachers College;

Gabert Thomas Henry, Lifton Dennis of Philip, Building
a Tomorrow Student, Ohio: Cleveland, 1969.

Daily Tarbington Gilmore. Brooklyn, New Jersey: Jesse
Theodore Daily, 1917; music connection in the
- Great Kingdom of Africa, Ohio: Music Center of
Tulsa Academy, Oklahoma, National Association of
Music in Schools of Talent Center, Ohio: Elementary
Music Supervisor of Portsmouth Township, Ohio:
Director of Junior Choir in Elementary Schools
Ohio.

Hunter John, Mrs. Brooklyn, Municipal State Teachers
College: Director of Musical Treasurer of Great
Lakes Total Training Station, Chicago Director of
Navy Band of U. S. Naval Air Training Station
Chicago, Chicago, Ill.

Hall Dennis: Berkeley, Cambridge of Music Lect;
Director Air Force Band Southern California.

Jon Hunt: Ex Dalton Conservatory of Music 1917; Prof-
-ident Jon Hunt University: Is Dir Band of Music
in Tuskegee.

Ken Lou: Berkeley, Harmon School of Music 1917; Director
Berlin Kansas University; Kansas School of Music
-Kansas Community of Music Department Instrument
Jazz Orchestra Director.

John Patterson: Berkeley, Municipal State Teachers College;

graduate work at Ithaca Conservatory of Music; taught in Montgomery High School, Juniata High School, Milton High School; instructor in instrumental music at Williamsport High School.

Dorothy Housel Regis: Graduate, Eastman School of Music, 1951; teaching in public schools of Perry, N. Y.

Elizabeth Sims: (See chapter on Symphony Orchestras, section on the Present Civic Symphony Orchestra)

Louise Stryker: (See chapter on Music in Education, section on Music Supervisors)

Mary Landon Russell; (See chapter on Music in Education, section on Lycoming College)

Anne Williamson Bulls: Graduate, Westminster Choir College 1949; taught music at Southwest State Teachers College, San Marcus, Texas; taught at North Texas State Teachers College and received master's degree there in 1951; frequent soprano soloist in Williamsport.

Florence Lehman Faust; Graduate, Syracuse University; organist at Third Street Methodist Church, St. Luke's Lutheran Church and Lycoming Presbyterian Church.

Elizabeth Miller Leach: Graduate, Dickinson Jr. College and Susquehanna University; private teaching locally and in Troy, Pa.; one semester on piano faculty of Lycoming College in 1955.

Howard Bowman: Graduate, Mansfield State Teachers College; music supervisor at Loyalsock Township Jr. High School.

Thelma Miles Drain: Graduate, West Chester State Teachers College in 1948; teaching in public schools of Dover, Delaware.

Harry Roscoe Andrews: Graduate, West Chester State Teachers College 1935; director of chorus and band at Howard High School, Wilmington, Delaware.

Dorothy Peach Harris: Graduate, West Chester State Teachers College 1949; music supervisor in Centerville, Maryland.

Joseph Surace; Graduate, Pennsylvania State University; recipient of William Mason Scholarship at Columbia University in 1955; Associate in the American Guild of Organists; editorial assistant for Music Publishers' Holding Corporation in New York; organist and choir master at Roman Catholic Church of St. Thomas the Apostle in Manhattan; supply organist at Radio City Music Hall.[40]

Emily Rosevear; Graduate, Lycoming College 1956; private piano teaching locally; music teacher in Montgomery and Elimsport grade schools.

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40 The Williamsport Sun, July 12, 1955, p. 5.

Helen Reitmeyer Streif; Graduate, Westminster Choir College 1952; Master's Degree 1953; vocalist on television; private piano teaching.

Ann Delaney; Graduate, Cincinnati Conservatory of Music 1954; Master's Degree 1956; teacher in public schools at Allentown.

Nancy Dettling: Graduate, Nyack Missionary College 1954; teaching music in schools of Steam Mill and Pine Run; private piano teaching.

Alice Carl Maguire: Graduate, Temple University; church organist and choir director in Chicago.

In addition to these others are engaged in private teaching in Williamsport. These are included in the appendix.

Still others have attained prominence in the field of lighter music.

Dorothy Reese Ernst appears frequently as a pianist and a Hammond organist in Williamsport and in other cities; she had done considerable radio and television work and also teaches piano privately in Williamsport.

Lillian Lupton Gramley is known widely in Williamsport and surrounding areas as an accomplished organist; she has performed frequently at the Elks auditorium for entertainments and has had her own radio program, "Aunt

Lillian's Children's Program" and "Lillian's Kitchen;" she is organist and choir director at the Muncy Baptist Church.[41]

Wright Mackey is a member of the staff of radio station WRAK. He is known throughout Williamsport and the vicinity for his talent and originality as a pianist and organist. He has had considerable theater experience, and his piano and organ programs are a regular feature over the local radio station. In 1950 Mr. Mackey received a citation at the annual Community Sing for his contribution to the music of Williamsport.[42]

The Brownlee Sisters made their first public appearance at a Kiddies' Sing in 1946. With this as a start the four sisters went on to achieve success in the professional entertainment field. Daughters of Mr. and Mrs. Russell Brownlee, they appeared with Horace Heidt, with other leading orchestras and on radio and television.[43]

Miss Leah Bell began her musical activities as a dancing-school pianist at the age of thirteen. At fifteen she played in the Lyric Theater, accompanying the silent movies. She continued this work for eighteen years in

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41 Williamsport Sun-Gazette, July 3, 1956, p. 6.

42 Grit, August 12, 1956, News Section, p. 41.

43 Ibid.

Williams's Gallantry Increased when "Williams's company was in repulsed and whole attempted at the Jenny Bridge Bridge."[1]

Still Sandy is a member of the staff of the Daily Colonist. He is never Permanent Relationship and the variety for his talent and artistically as a photo and people. He has been unemployed twelve months. and his photo and drawn interest are a regular feature over the Lord Mills Matinee. In 1940 his Bishop presents a relation of the Annual Concerts Also The his Sandy's time to the music of Williamson.[2]

The Musical Society also built Grand Opera Company in a Similar Line in 1.4. With this as a start the Lord Mayors wear as to Indians musics in the Performance Association Plays. Therefore of Dr. Jos Mon Musical Society, the Concerned with Bonnie Bells, with other Leading Producers and to Plays and Entertainment.[3]

Also Lord Mill began his medical activities as a Lieutenant-Colonel at the age of Thirteen. It Firms his Plays in the Lord Theatre, Commander the Allied Medical. His Medicine this was for Victoria Peace in

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1. Williamson Gallantry, Jany 1, 1941, p. 7.
2. Daily Colonist 14, 1.7, Lord Mills, p. 14.
3. Ibid.

various theaters. With the advent of talking pictures she went into night club work and providing music for various organizations. Recently she formed a quartet known as the Chordettes. Other members are Mrs. Wilma Finkbeiner, trumpet, Mrs. Florence Rosato, bass fiddle and mandolin, and Mrs. Elizabeth Gorini, guitar and banjo.[44]

John Nicolosi and Jerry Kehler have achieved recognition locally and in surrounding towns for their dance orchestras. Mention of them has been made in the chapter on dance orchestras.

A few of those who have had success in composition are Dr. Maynard Wettlaufer, Howard Reese, Louise Stryker, John Wintersteen, Charles Sweeley and, in the popular field, Richard Wolfe.

Still others too numerous to mention have engaged in music as amateurs. All of these people have through their participation and interest furthered the development of music in Williamsport.

LYCOMING COLLEGE

Ever since Williamsport was a small logging town its musical and cultural needs have been served by the institution now known as Lycoming College. Established in

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44 Grit, October 30, 1955, Social Section, p. 1.

1812 as Williamsport Academy its purpose at first was to teach the young. In 1848 the school became Williamsport Dickinson Seminary with an expanded program to include higher grades and college preparatory work. In 1929 it became Dickinson Junior College, adding two years of college to its preparatory work. Finally in January, 1947 the school was authorized to assume its present role as a senior liberal arts college. With this the preparatory department was discontinued and the present name was adopted.

Music was given much emphasis at the Seminary many years prior to the introduction of music into the public schools of Williamsport. It was natural that those desiring musical training would grasp the opportunity to study there. A glance through the school's catalogues reveals the names of many local residents who studied music there and appeared on recital programs. Faculty members through the years have influenced and to a large degree contributed to the musical life of the community.

One of the earliest teachers on record was Gustavus Voelkler who came to the school in 1871 and remained twenty years as an instrumental and vocal instructor. His work with the German choruses of the city has been described in the chapter on Choral Organizations. During his time a normal course of one year was offered to meet the demand

for competent music teachers in the area. Admission to the class was by a diploma for the prescribed three year music course or by examination. The normal course consisted of instruction by a German professor, observing methods of teaching, practice teaching and "cultivation in taste through concerts." Upon completion of this course a diploma and the degree of Bachelor of Music was given.[45]

Records from 1884 to 1903 list the following teachers in addition to Professor Voelkler: Nellie M. Lake, Allie M. Bates, Mary Lillian Quinn, Ellen Sophia Ransom, instructors in instrumental music; Mrs. Kate E. Purvis and Anna Netta Gibson, vocal instructors; Agnes Louise Miles, Mary Warthman Seeley, piano instructors; Arestus E. Baker, violin teacher; and Charles S. Shields, instructor in guitar, banjo and mandolin. Mr. Shields' work with the high school groups has been mentioned earlier in this chapter.

During these years faculty recitals and artists' courses were given for the benefit of all interested local residents.

In 1904 Mary Trimble Stuart, a local person, came to Dickinson Seminary as head of the music department

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45 Catalogue of Dickinson Seminary, 1884-1885, p. 40.

where she taught piano for about ten years. Many local residents owe their musical training to this esteemed musician. Her work has been discussed more fully in the chapter on Musicians of the Later Nineteenth and Early Twentieth Century.

Another musician of prominence who came to the Seminary in 1904 was Dr. Will George Butler. Dr. Butler remained until 1914. During this time he taught stringed instruments and music history. Dr. Butler achieved fame throughout Pennsylvania for his efforts to preserve our folk music; a collection of his manuscripts is on permanent display at Harrisburg. In 1933 he was called "the greatest living Pennsylvania composer." He conducted the first All State High School Symphony of two hundred players before the Pennsylvania Education Association at Harrisburg in 1935.[46]

Other teachers of the early nineteen-hundreds included Cornelia Rose Ehren, Jennette Cowles Vorce, Miriam Landon Chandler, Blanche LeFevre Parlette and Regina Feigley in piano; Mabel Gohl in piano and harmony; Emma Blanche Marot, Lulu Babb and Florence Vincent in voice; Gunnar Hamann in violin. Roscoe Huff was instructor in organ. His important influence on the local scene

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46 Williamsport Sun-Gazette, December 24, 1955, p. 4.

has been covered in the chapter on Choral Organizations.

In the nineteen-twenties Esther Megahan, later Mrs. James Mensch, came to the school as a piano instructor. A local resident, she had graduated from the Peabody Institute of Music. Later Mrs. Mensch opened her own studio at her home where she teaches privately to the present time. At the same time Marguerite Welles Stiles was added to the music faculty to teach violin and theory.

With the establishment of the junior college in 1929 a two year course in music was offered which paralleled the first two years of a music conservatory. Thus many local students took the opportunity of getting a start on their music education at considerable financial saving.

During the late nineteen-twenties and nineteen-thirties Harold A. Richey was director of the music department. Many local pianists remember him for his superb musicianship and fine teaching ability. Mr. Richey was prominent in the community for his piano recitals and choral conducting. Many singers of the city were members of the College Choral Club under Mr. Richey's direction. He also served as organist and choir director for a number of years at St. Paul's Lutheran Church.

At the same time Marion Affhauser was a member of the piano department. Miss Affhauser was also organist of

St. Luke's Lutheran Church. She and Mr. Richey were known for their two-piano recitals.

Coming in the twenties and remaining through the forties were Mrs. Myrra Bates and Florence Dewey.

Mrs. Bates who taught voice and conducted the choral groups, was noted in the city and surrounding areas as a contralto soloist. Her vocal ensemble and double male quartets gave numerous programs for the public and provided music for many church affairs throughout the area. An annual event was the presentation of the Messiah at Pine Street Church. Soloists were brought in from Curtis Institute of Music for this occasion. Several singers who later rose to fame appeared here when they were students at Curtis. Among them were Rose Bampton, Helen Jepson and Barbara Troxell. Mrs. Bates is remembered by her many former students for her interest and encouragement in their work. For many years she gave a voice scholarship to a graduating senior of the Williamsport High School. In 1941 Mrs. Bates received a citation at a Community Sing for her contribution to the music of Williamsport. In 1944 she retired from teaching.

Miss Dewey taught violin and theory from 1923 to 1949. At this time violin students were numerous, and Miss Dewey had an active violin ensemble. This group appeared frequently in recital and played for special

programs throughout the community. Miss Dewey also served as choir director for a number of years at Mulberry Methodist Church.

In 1933 Caroline Budd came to the school as head of the piano department following Mr. Richey. Richard Welliver, Jr., taught piano and organ from 1934 to 1935. Mary Landon, later Mrs. Glen Russell, came as a piano instructor in 1936. After a year's absence Mrs. Russell returned as head of the piano department in 1943. Mrs. Hazel B. Dorey was added to the department in 1943. She remained until her death in 1955. Mrs. Dorey and Mrs. Russell engaged in two-piano work extensively for ten years throughout the eastern part of the state.

In 1940 Eva L. Orwig taught piano for one year.

From 1944 to 1946 Frederick Stevens was head of the music department. Mr. Stevens taught voice and became prominent through his solo appearances and his work as director of the Consistory Choir.

In 1946 Walter G. McIver became head of the music department. Mr. McIver's work has been discussed in the chapter on Choral Organizations. The college a cappella choir has grown and developed to a high degree under his leadership. It has established a reputation as one of the fine college choirs in the East. At the invitation of the Methodist Church of Great Britain the choir will make a

concert tour of England in the summer of 1957.

With the establishment of the four year college in 1947 local students were given the added opportunity of extending their college course to include all four years.

In addition to regular college students other local residents have taken advantage of music courses offered both during the day and in evening classes. Special students of all ages are also admitted for private music study. Frequent recitals are open to the public.

Most recent additions to the music faculty include James W. Sheaffer in 1949. Mr. Sheaffer teaches music appreciation. He has also been choir director at the First Evangelical United Brethren Church and at the Montoursville Methodist Church. Dr. Matthew Lundquist taught theory from 1955 to 1956; William Maxson came in 1956 to teach piano and theory and to direct the college band and orchestra. Jane Keyte Landon came in 1956 to teach piano. Mrs. Landon is a graduate of Lycoming and has been prominent as a piano soloist throughout the area. She is organist of St. John's Lutheran Church and active in music circles of the city.

Recent local graduates in addition to Mrs. Landon who have been prominent in musical activities of the city are the following: Elmer Koons, Albert Mortimer, Jr.,

Richard Wolf, Josephine Babcock, Nancy Hall Brunner, Martha Sears, Edward Younken, Caldwell Mathias, Jay Stenger, Doris Heller, Marlene Caris Danneker, Emily Rosevear and May Ann Ciraulo.

CHAPTER XIII

CONCERT COURSES

HARRY S. KRAPE

Recollections of early concerts in Williamsport always bring forth the name of Harry S. Krape. It was this big, good-natured, friendly man who brought to Williamsport a touch of the musical elegance of the old world. Establishing contacts with great musicians and their agents in the period of 1900 to 1920, Mr. Krape attracted some of the world's most brilliant talent to the city for concerts. Some of these were Madame Schumann-Heink, Fritz Kreisler, John Philip Sousa and Geraldine Farrar.[1]

Mr. Krape spent most of his life in Williamsport until he died in 1944. From 1891 to 1894 and again in 1897 to 1898 he served as director of the Repasz Band. He was a fine pianist, having graduated from the New England Conservatory of Music. He was also a fine piano tuner and might well have cashed in on this talent in the larger cities where he was well known for his ability in this line. However he preferred to stay in Williamsport where he derived much pleasure in introducing great music to the residents who might otherwise have been deprived of the

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1 Williamsport Sun-Gazette, December 24, 1955, p. 15.

opportunity. Those who remember Mr. Krape's efforts recall as well the personal financial sacrifices he often made to obtain the best in music for Williamsport.[2]

During the nineteen-twenties concerts were sponsored by the Lion's Club. The Cleveland Orchestra, Galli-Curci and Rosa Ponselle were among the attractions.[3]

From 1925 to 1930 a series known as the Celebrated Artists' Course provided such numbers as the Philadelphia Chamber String Sinfonietta and Kathryn Meisle. Music and drama were combined in this course.[4]

COMMUNITY CONCERTS

In 1928 Williamsport became one of the first ten cities in the United States to adopt the Community Concert plan. A voluntary committee of eighty-five was organized with John H. McCormick as chairman and Mrs. Eaton N. Frisbie as vice chairman. A vigorous campaign succeeded in obtaining a membership of five hundred the first year.[5]

During the first few years concerts were presented

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2 Ibid.

3 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, February 27, 1928, n. p.

4 Anne Linn Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, March 22, 1930, n. p.

5 Grit, August 21, 1949, News Section, p. 39.

[illegible]. These are reasons Dr. Dewey's efforts would as well the proposed financial restrictions in order [illegible] is obtain the best in music for Williamsport.[2]

During the electrical-electric company was [illegible] by the city's [illegible]. The financial [illegible], [illegible] and [illegible] were along the situation.[3]

From 1910 to 1920 a series [illegible] as the [illegible] [illegible] of [illegible] [illegible] [illegible]

in the high school auditorium, the Y.M.C.A. gymnasium, the Elks Auditorium and the Dickinson Junior College gymnasium. As confidence in the concert association increased the audiences grew to theater capacity. In 1936 the series was presented in the Karlton Theater where they continued until the theater was torn down. After that and up through the present time concerts have been given in the Roosevelt Junior High School Auditorium.[6]

The Community Concert Association has increased its membership to nearly twelve hundred in its more than twenty-five years of existence. Gerald Devlin, an executive of the Columbia Concerts Association, has said that no city in the United States could put up a list of concerts finer than the ones which have been presented in Williamsport. A list of these appears in the appendix.

MRS. EATON N. FRISBIE

Credit for successful continuance of the Community Concerts goes to Mrs. Eaton N. Frisbie. In December of 1956 Mrs. Frisbie received the Grit Award for Meritorious Community Service for her untiring energy "in bringing happiness to a good many citizens for many years through devotion to Williamsport's Community Concert

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6 Grit, December 30, 1956, News Section, p. 29.

In the main lobbies multiplying the [illegible] [illegible]. [illegible] the [illegible] and the [illegible] design [illegible] [illegible] [illegible] in the [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible]. In [illegible] the [illegible] [illegible] in the [illegible] [illegible] [illegible] [illegible] [illegible] the [illegible] [illegible] [illegible] [illegible] [illegible]

Series."[7]

Mrs. Frisbie spent more than thirty years in Williamsport until she died. Her death occurred shortly after receiving the Grit Award. She had been a concert pianist in her earlier days in the west. She taught piano for thirty years in her studio in the D. S. Andrus building. Her talent for knowing artists and their temperaments, her astuteness in choosing programs and her gift for leadership have been important factors in maintaining a strong concert association. "Her vision, love of the artistic, her energy and perseverance have provided inspiration for youth, enjoyment for many and a cultural benefit to the city itself."[8]

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7 Grit, December 30, 1956, News Section, p. 1.

8 Grit, December 30, 1956, News Section, p. 29.

CHAPTER XIV

MUSIC FOR THE PUBLIC

COMMUNITY SINGS

A popular summer community program in Williamsport since 1940 has been the Community Sing in Brandon Park.[1]

Although the sings have been held with regularity only since 1940, records indicate that a similar affair was held as early as 1918 in Brandon Park. It was planned with the hope that the "inspiring war songs and folk songs, identified with the history and spirit of this country, would instill and encourage a new spirit of Americanism in local residents."[2]

An interesting feature of this 1918 program was the presentation of four songs written by local people. Victory with words by Miss M. Allen and music by Mrs. H. M. Arthur was sung by W. E. Williams; America by R. L. Paxon was sung by a double quartet from the Teteque Band; Now's the Time to Wake Up America with words by Anna B. Haines and music by Arne Emerson was sung by Fred McNaughton; Liberty That Shall Not Pass Away by Mary B. Lundy with music by Carol

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1 Grit, August 12, 1956, News Section, p. 41.

2 The Williamsport Sun, September 14, 1918, p. 1.

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Sweeley was sung by W. Clyde Harer.[3]

The series of sings inaugurated in 1940 were directed by Leo C. Williamson who served as mayor from 1930 to 1951. A singer of ability and a patron of music, Mr. Williamson contributed immeasurably to the success of the sings in his role as master of ceremonies. The former mayor's reputation for directing community singing is widespread. Perhaps his greatest thrill in that role came when he led ten thousand voices in singing "Happy Birthday, Ike" on the occasion of President Eisenhower's birthday celebration at Hershey in 1953.[4] A certificate of citation was presented to Mr. Williamson in 1943 by the Brandon Park Commission in recognition of the work he had done in the musical life of the community.

Nearly eight thousand people attended the first sing in the series starting in 1940. Special features were the WPA Orchestra under the direction of E. Hart Bugbee, an inaugural address by Judge Samuel H. Humes, the Turn Verein Chorus, and solos by Helen Louise Riedy, Paul Urian and Ervin Zeigler. Mayor Williamson presented certificates of citation to three local residents for their contribution to music in Williamsport. Those honored were Mrs. Lillian

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3 Ibid.

4 Williamsport Sun-Gazette, December 24, 1955, p. 23.

M. Rieder, Miss Florence Wilson and John Hazel. Similar awards were made each year throughout Mayor Williamson's years in office. In 1956 Mayor Thomas H. Levering renewed the awarding of citations.[5]

Those who have received citations are the following:

1940[6]

Mrs. Lillian M. Reider
John Hazel
Miss Florence T. Wilson

1941

Mrs. Eaton N. Frisbie
Mrs. Myrra F. Bates
Mrs. J. Frank Budd

1942

Miss Mabel F. Gohl
E. Hart Bugbee
I. W. Rothenberg
Osborne L. Housel

1943

Miss Mary B. Lundy
John R. Hein
Harry S. Krape
Giuseppe Biffarella
Mollie S. Weiss

1944

Helen Louise Reidy
Marion H. Williamson
Walter G. McIver

1945

Kathryn M. Riggle
Sister Carletta
Sister M. Hostia
Pauline Lloyd
Leitha S. Newcomer
Richard S. Slaybaugh
Frederick Stevens
Will George Butler

1946

Elizabeth H. Sims
T. LeRoy Lyman
Leon A. Hoffmeister
Marshall L. Hough
Constance B. Fisher
W. Clyde Harer

1947

Harold L. Lyman
Eleanora M. Wenner
Michael A. Chianelli
Olaf E. Seybert

1948

John K. Zorian
Gordon Brearey
John H. Schell
Marion H. Lehman

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5 Crit, August 12, 1956, News Section, p. 41.

6 Lists of award winners for years 1940-1951, inclusive appeared in the Crit, August 12, 1956, News Section, p. 41.

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1948 (cont'd.)

Mrs. John A. Streeter
Fred W. Mankey, Sr.

1949

John R. Robertson
Louise H. Stryker
Marian R. Wilcox
Brua C. Keefer

1950

J. Wright Mackey
Carol S. Evenden
Ervin J. Ziegler
Frank L. Schoendorfer
Esther Ralph
Mary Landon Russell

1951

Thomas H. Levering
Ernest S. Fischer
Richard L. DeSayles Gray
Mrs. Jessie P. Maggs
Robert C. Sebring

1956[7]

Mrs. Walter G. McIver
Leo C. Williamson
George Woodfolk
Bert Wood
Frederick Snell

The popularity of the 1940 sing was so great that in 1941 a special program called the Kiddies' Sing was arranged. This was to give the younger talent of the city an opportunity to be heard. This program, too, has become traditional.

Through the years many local organizations and soloists have appeared on the annual sings. Many younger people have received a start in the entertainment world through such an opportunity.

During the years from 1952 to 1955 Mayor C. L. Harman took charge of the sings assisted by George Frye and Robert Sheffer as directors and masters of ceremonies.[8]

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7 Grit, August 26, 1956, News Section, p. 36.

8 Grit, August 26, 1956, News Section, p. 30,

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[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
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[illegible]	[illegible]
[illegible]	[illegible]
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[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

The publicity of the [illegible] was so great that it [illegible] a special program which the [illegible] [illegible] was arranged. This was in [illegible] the [illegible] [illegible] of the [illegible] [illegible] to [illegible]. This program [illegible] that [illegible] [illegible].

Through the [illegible] many local organizations and [illegible] were approached on the matter [illegible]. That [illegible] [illegible] have involved a plan to [illegible] [illegible] [illegible] [illegible] in [illegible].

During the [illegible] [illegible] [illegible] [illegible]

In 1956 Mayor Thomas Levering directed.[9]

With Thomas Levering's election as mayor Williamsport's reputation as a "city of singing mayors" was strengthened. He inherited musical talent from his mother and from his father, Harry W. Levering, a well-known basso-profundo of his day. At the age of eight he started to sing in the choir of the Christ Episcopal Church. In October of 1955 Mr. Levering observed his forty-fifth year of service in this choir. He was active in the choral groups in high school; he played banjo in the high school's first dance orchestra. At Penn State University he was also active in a dance band. For a period he played with Dave Harman's Orchestra. He has directed the Elks Male Chorus and has been a member of the Harmonia Chorus for thirteen years; he has sung with the Consistory Choir for twenty-six years.[10]

In earlier years the same tradition was exemplified by Archibald Hoagland, mayor from 1917 to 1924, and Charles D. Wolfe, mayor from 1908 to 1911. Both were known as singers and were prominent members of the Consistory Choir. As far back as 1872 we find a "singing mayor" in the person of Colonel S. S. Starkweather, a member of the quartet of the Second Presbyterian Church.[11]

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9 Grit, August 26, 1956, News Section, p. 36.

10 Williamsport Sun-Gazette, December 24, 1955, p. 23.

11 Grit, July 8, 1956, Sesquicentennial Section, p. 3.

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RADIO STATIONS

With the establishment of radio station WRAK of Williamsport in 1930 local musicians were given the opportunity to broadcast. The community at large was able to hear outstanding musical programs from the larger cities by means of a local hook-up with the major broadcasting companies.

The musical staff for WRAK consisted of Wright Mackey, Dorothy Reese Ernst, Lillian Lupton Gramley and Dorothy Laylon Bernat. Al Mortimer served as musical announcer for several years for a late evening program featuring classical music.

In July of 1949 WLYC-FM was opened by Richard Carlson. AM was added in July of 1951. This station has made a practice of taping local programs or concerts of interest to the public and later putting them over the air.

In May of 1949 station WWPA was established. Special musical announcers have been Will Moyle, Lou Cate and Richard Corson.

MUSIC COLLECTIONS IN THE JAMES V. BROWN LIBRARY

The staff of the James V. Brown Library has always been especially interested in being of service to the musicians of the community. This is due largely to the influence of Dr. O. R. Howard Thomson who was librarian from the time

of the library's establishment in 1906 until his death in 1943.

Dr. Thomson was a native of London and the son of a noted librarian. He was nationally known as a leader in library circles. He was the author of many fine poetical works which appear in Braithwaite's Anthology and in Contemporary Verse Anthology. In addition to his literary interests he was deeply absorbed in music. Evidence of this was an extensive private collection of choice recordings. His chief social pleasure was in sharing this music with his friends at home.[12]

Dr. Thomson's wife was also influential in the musical life of Williamsport. She was active in music groups of the city and taught music in the schools of South Williamsport. In her later years before her death in 1945 she gave valuable assistance, which was not generally known. Although advanced in years and in ill health she offered her knowledge of music to many who possessed talent but were unable to pay for professional instruction. Thus many lives were enriched by her encouragement and teaching during this period.[13]

Since Dr. and Mrs. Thomson's deaths the library

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12 The Williamsport Sun, December 23, 1943, p. 1.

13 The Williamsport Sun, November 19, 1945, p. 17.

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staff has continued to carry out their wishes of making the library a repository of material reflecting the history and cultural life of the community.

THE WILLIAM C. HEILMAN COLLECTION

A generous contribution to the library's music collection has been made through the years by William C. Heilman, one of Williamsport's most eminent musicians. Until his death in 1946 he presented annually a number of opera scores, many volumes of classical piano repertoire and volumes of songs. He also authorized the purchase of several volumes of Bach's organ music, six Beethoven, three Brahms and six Bach violin concertos.

Mr. Heilman was educated in the public schools of Williamsport, at Mercersburg Academy and at Harvard College where he received highest honors in music in 1900. He continued his study for four years with Rheinberger in Munich, Widor in Paris and others. He taught music at Harvard from 1905 to 1930. In addition to teaching he composed for voice, piano, chamber instruments and orchestra.[14] A letter to the editor of the Harvard Alumni Bulletin concerning Mr. Heilman is on file in the library. Written by a fellow professor it pays tribute to Mr. Heilman's eminent services.

In 1941 Mrs. Cora Sheffer Anthony presented a large amount of piano and vocal music to the library. This consisted of numerous bound volumes and nearly one thousand pieces of sheet music. Mrs. Anthony, who died in 1945, had been a teacher of piano in Williamsport. She had also filled a number of prominent positions in the south and west. With her gift the library began its collection of sheet music.[15]

In 1940 Mrs. May C. Spangle presented over seventy volumes of light opera collected by her brother J. Henry Heilman. This collection spans the period from 1870 to 1920, from the beginning of light opera to the music revues of the early twentieth century.

Other gifts to the library include one-hundred and seventy pieces of sheet music and bound volumes of Bach's music for organ from Mrs. Amesa O. Ball, two thousand pieces of sheet music from the duplicate reserve of the Free Library of Philadelphia and some smaller collections from Dr. John W. Cummin of Boston, the late Roscoe Huff and the Williamsport Music Club. Another collection of piano music was given by Mrs. C. W. Williamson, organist for many years at the First Baptist and St. Luke's Lutheran Churches. An upright grand piano was presented

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15 The Williamsport Sun, March 14, 1941, p. 1.

for the community room by Dr. John P. Harley.

The most recent addition to the music collection has been the personal collection of Mrs. Mary Stuart Otto. Presented shortly before her death in 1955 Mrs. Otto's gift comprises about two hundred and eighty titles including fourteen bound volumes.[16]

To bring all these collections together and to make them of service to the musicians of the city a special catalogue of over twelve thousand cards was assembled. It is now possible to borrow any of this music.

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16 The Williamsport Sun, August 3, 1955, p. 4.

CHAPTER XV

MUSICAL ORGANIZATIONS

THE WILLIAMSPORT MUSIC CLUB

In February of 1937 the Williamsport Music Club was organized as an affiliate of the Pennsylvania Federation of Music Clubs.

Founder of the club was Mrs. J. Frank Budd who had recently come to Williamsport. Feeling that there was a need for the musical women of the city to unite together Mrs. Budd contacted a few interested women. These women worked industriously to contact others and to arouse enthusiasm for such a project.

The organizational meeting was held at the Y. W. C. A. The group were encouraged and guided in their formation by Mrs. C. Arthur Bullock who was then president of the Beethoven Club of Canton, Pennsylvania; later she was elected first vice president of The National Federation of Music Clubs. Mrs. C. E. Ottoson, also of Canton and third vice president of the Pennsylvania Federation also assisted. Those present constituted the charter membership as follows:

Mrs. T. R. Adams
Mrs. J. Albert Anderson
Mrs. M. J. Barrick
Mrs. C. A. Bower
Miss Eva L. Buck
Mrs. J. Frank Budd

Mrs. John R. Byrnes
Mrs. Benjamin S. Cohn
Mrs. Oliver J. Decker
Mrs. Kathryn K. Farley (Mrs. Kathryn K. Gstalder)
Mrs. Arthur E. Farrington
Miss Mabel F. Gohl
Mrs. Frank Haug (Mrs. Karl Plankenhorn)
Mrs. William E. Hoskins
Mrs. Clarence Hurr
Mrs. Charles Hutchinson
Miss Dorothy Jacobs (Mrs. John Streeter)
Mrs. John R. Kauffman, III
Miss Mary Landon (Mrs. Glen Russell)
Mrs. Lawrence L. Long
Miss Glennair MacMillan
Mrs. Clarence R. Martin
Mrs. James M. Mensch
Miss Hilda M. Meyer
Mrs. E. Earl Miller
Miss Margaret E. Owens
Miss Mary W. Pyles
Miss Margaret K. Reeder (Mrs. Frederick Gehr)
Mrs. Lillian M. Reider
Miss Elizabeth H. Sims
Mrs. Ethel N. Smith
Mrs. Leonard Spotts
Mrs. O. R. H. Thomson
Mrs. Carl Vandersloot (Mrs. Glen Wheeler)
Mrs. John M. Vogel
Mrs. Alfred Wertz
Mrs. W. W. Wilcox
Mrs. C. W. Williamson

The object of the club has been to acquire a broader knowledge of music and musical literature and to promote a greater love and appreciation of music in Williamsport. Meetings were held for many years twice a month; one was a study group meeting and the other a program meeting. Later the study meetings were dropped, so that at present the club meets at the Y. W. C. A. for a program on the fourth Tuesday of each month from September to June. These programs are

always open to the public.

The senior club with a membership of about ninety women sponsors two other groups for young people, the Juvenile Music Club for children from six to thirteen and the Junior Music Club for those from thirteen to eighteen. (From 1950 to 1954 there was also a Student Musicians Club for girls of college age.) These clubs are very active maintaining their own yearly programs, entertaining frequently as choral groups at local affairs and participating each year in the various junior festivals throughout the state.

Each year since their formation the combined senior and junior clubs have heralded the Christmas season with a traditional candlelight service. The program was first held in the First Baptist Church. Each year it grew until a larger auditorium was needed. The service was then transferred to St. Paul's Lutheran Church and then to Pine Street Methodist Church. Finally it was moved to the First Evangelical United Brethren Church where it has been held for the last eleven years. This program is largely devoted to the appearances of the vocal ensembles of the clubs. For many years Miss Elizabeth H. Sims has directed the Senior Ensemble; Mrs. Arthur Farrington is the accompanist. A special feature of the Candlelight Service is a group of solos on the Swiss bells by Mrs. John R. Kauffman, III, who is widely known

always open to the public.

The master club which originally at least nearly issued questions had value [illegible] the young people, the Assembly thought that the children from six to fifteen and the adults needs just the same from children to eighteen. Thus into the [illegible] there was also a [illegible] for girls of sixteen years. These clubs are very active undertakings their own yearly programme, necessitating considerably an average number of local activity and participating some year in the various [illegible] throughout the state.

Most [illegible] Girls' Associations for economic [illegible] and [illegible] have [illegible] the [illegible] with a traditional association [illegible]. The [illegible] was first [illegible] in the [illegible] [illegible]. [illegible] [illegible] is [illegible] [illegible] a larger [illegible] [illegible] [illegible]. The [illegible] [illegible] [illegible] [illegible] [illegible] it. [illegible] between [illegible] and [illegible] to [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible] [illegible] [illegible]

for her artistry. The offering received at this service is always contributed to various charities of the city.[1]

Serving as presidents of the Williamsport Music Club have been the following:

Mrs. J. Frank Budd	1937 - 1939
Mrs. H. Earl Miller	1939 - 1941
Mrs. James Menach	1941 - 1943
Mrs. C. W. Williamson	1943 - 1945
Mrs. M. J. Barrick	1945 - 1947
Mrs. Mitchell E. Younken	1947 - 1949
Mrs. G. Edward Eisenbeis	1949 - 1950
Mrs. Glen Russell	1950 - 1952
Miss Elizabeth H. Sims	1952 - 1954
Mrs. Francis A. Courtright	1954 - 1956
Miss Martha Fulmer	1956 -

AMERICAN GUILD OF ORGANISTS

A group of local organists met at the Trinity Parish House February 3, 1946, to form a local chapter of the American Guild of Organists. Gordon Brearey was elected dean of the group. Mr. Brearey, organist and choir master of Trinity Episcopal Church at that time, is now at St. Stevens Cathedral in Harrisburg. Other officers were T. LeRoy Lyman, sub-dean, Mrs. Eugene Winner, secretary and J. Leo Hess, treasurer. Charter members were the following:

Mrs. C. Lee Artley	Mr. Gordon Brearey
Mrs. W. M. Nicely	Mr. Frederick Snell
Mrs. Samuel G. Warr	Mr. Wilbert E. Forse
Mr. J. Leo Hess	Mr. T. LeRoy Lyman
Mrs. E. W. Andrews	Mr. Lester C. Birchard
Miss Louise H. Stryker	Mrs. Dallas W. Hamlin

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1 Williamsport Sun-Gazette, December 24, 1956, p. 14.

Mrs. A. Harrison Metzger
Mr. Fred W. Mankey
Mr. & Mrs. Olaf Seybert
Mrs. Philip R. Kamp
Mrs. Eugene D. Winner
Mrs. Clair Hart
Mrs. J. Henry Stahl
Mrs. Henry C. Wray
Miss Lydia Gross
Mrs. John K. Zorian
Mr. Harry W. Williamson

The Guild meets once a month. Programs are planned to serve the interest of church musicians with the purpose of raising the standards of church music. Workshops such as the Paul Swarm Workshop of 1956 are sometimes held wherein members and interested persons may receive valuable help from experts in various phases of church music. Each year a Junior Choir Festival is held. For this inspiring event junior choirs from all over the city come together to sing anthems which each choir has prepared individually. For several years Guild members have presented programs over the radio during Christmas week.

In addition to these programs the chapter has made a practice of bringing nationally known organists and choirs to the city. The first such program was a concert by Flor Peeters in 1946. Mrs. Woods M. Nicely served as chairman for this and many other successful concerts. Some other artists presented have been Virgil Fox, Walter Baker, Claire Coci, Rollo Maitland, Frank Asper, Helen Morgan and the St. Olaf Choir.

Mrs. G. Gerrhard Hedinger Mrs. L. Bauer Frank
Dr. Fred C. Bauer Mrs. Henry E. Ivey
Mr. & Mrs. Chas. Delaney Miss Lydia Jones
Mrs. Philip E. Kemp Mrs. Jack T. Lyman
Mrs. Thomas M. Stamper Mr. Harry M. Williamson
Mrs. Lucy Mary

The Delta meets once a month. Programs are planned to serve the interest of school activities with the purpose of retaining the atmosphere of Lincoln ideals. Participation week on the first Monday morning of June are exercises that should involve all graduates previous and present year. Only from concerts in material places of interest needs. Each year a Junior Senior Banquet is held. For this banquetting event Junior classes dress all over the city gymnasium to play volleyed balls with their pressured individuality. For interest prizes would encourage more pre-exercise enjoyment over the value convey Lincolnian week.

In addition to these programs the exterior has been a practice of building initiative School organizations and activity in the city. The first Jack presented was a cabaret for Elmer Fadness in 1926. Mrs. Jones C. Flavin worked as director for this and many other successful ventures. Mrs. Jones artists associates were Jean Flynn Jr., Walter Dorey, Claire Hart, Hetty Hallinan, Flynn Jones, Helen Dorgan and Ed. Hall Stair.

WILLIAMSPORT FEDERATION OF MUSICIANS, LOCAL 761

The Williamsport Federation of Musicians, Local 761 was established in 1919. It is an affiliate of the American Federation of Musicians.

Mr. Fred DeCanio was instrumental in organizing the local group of which Edward Lloyd was the first president. Mr. DeCanio had come to Williamsport in March of 1919 to play for the opening of Keeney's Theater, where he played for about a year as leader of the orchestra. Later he worked at Keefer's factory repairing instruments. He organized The Keefer School of Music and directed a student band. In the late nineteen-forties he expanded his activities to opening a repair shop at D. S. Andrus Music Store where he also teaches piano, accordian, guitar and all band instruments.

The object of the local musicians' union is "to unite the instrumental portion of the musical profession for the better protection of its interest in general, and the establishment of a minimum rate of prices to be charged by the members of the Federation for their professional services, and the enforcement of good faith and fair dealings between its members, also its patrons."[2] Mrs. Marian Berdan, a popular entertainer on the organ, has

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2 Constitution and By-Laws, Williamsport Federation of Musicians, Local 761, Williamsport, Pa.

ESTABLISHMENT FUNDAMENTALS OF MECHANICAL, ANIMAL, AND

The Hillingsway Foundation of Manchester, based 1931 was established in 1919. It is an affiliate of the International Foundation of Dentistry.

The Dual Schools and Instruments in regulation the Dental Lower of Model Tooth Clay and the Tooth prosthesis. Mr. Jackson-Bee also is Hillingsway is Dean of Life Ill ship for the Guiding of Society's Dentist, Works be aligned for about a profession Dentist of the ministries. Bates Is method in Dentists Dentry repairing Instruments. Is appointed the Dentic Bones of Dentic Jan Consists a mounted Bone. In the Life Ministry-Dentist Is regarded the Dentistist Is Medical a Model Dog as Ill. Jackson Bones Dentis Where Is also Involves Clean, Wrenches, Cutter and all Dual Instruments.

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2 Dentistist and Dental, Hillingsway Foundation of Manchester Dental Tool, Hillingsway, Jackson-

been secretary of the local group for several years.

NATIONAL GUILD OF PIANO TEACHERS

A chapter of the National Guild of Piano Teachers was established in Williamsport in 1944. Hazel B. Dorey was the local chairman. The purpose of the group was to uphold standards of piano teaching and to sponsor the local auditions for piano students annually. Mary Russell served as chairman in 1956. Myrtle Stroup assumed the chairmanship in 1957. Other local members are Magda Glaser, Irene Veley, Jane Kayte Landon, Nancy Dettling, Constance Fisher, Jessie Maggs and Harry Williamson.

[illegible] of the [illegible] the [illegible] plan.

[illegible] Mills or Plant Locations

A number of [illegible] mills or [illegible] [illegible] established in Williamsport in [illegible]. [illegible] [illegible] [illegible] [illegible]. The purpose of [illegible] was to [illegible] [illegible]. [illegible] [illegible] [illegible]

CHAPTER XVI

COMMERCIAL ASPECT OF MUSIC

KEEFER MANUFACTURING COMPANY AND MUSIC SCHOOL

Over one hundred years ago a business was established in England which later came to settle in Williamsport as one of the city's oldest enterprises. This was the Henry Distin Manufacturing Company later known as the Keefer Manufacturing Company.[1]

This company came to the United States in 1875 and to Williamsport in 1888 under the ownership of the late State Senator Luther R. Keefer, grandfather of the present owner, Brua C. Keefer, Jr. Brua C. Keefer, Sr., father of today's owner owned and managed the business until his death in 1927. The company was chartered in 1888 with a capital of $25,000.00 which increased to $60,000.00 by 1889. About fifty men were employed.[2]

This industry attracted much attention for its manufacture of highest grade of brass and silver-plated instruments. Instruments were made for many prominent musicians including John Hazel, local cornetist, Ted Meens, orch-

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1 Williamsport Sun-Gazette, December 24, 1955, p. 3.

2 Meginness - History of Lycoming County, Pennsylvania, p. 3.

estra leader, Ernest Williams, famous trumpeter with the Philadelphia Orchestra and Gardell Simons, trombonist with the Philadelphia Orchestra.[3]

In 1949 the corporation disbanded its manufacturing facilities to concentrate on retailing and instruction. An extensive repair department is also maintained. Mr. Fred DeCanio, already referred to in the section on the Musicians' Union, was largely responsible for organization of the music school.[4]

Brua C. Keefer, Jr. plays the trumpet and guitar and was a member of the Cornell University Band in his college days. His son, Brua C. Keefer III, who has been in the firm for the last twelve years played trumpet with the Williamsport High School Band and has served as president of The Williamsport Symphony Society. The Keefer interest in the instruction of young people of the area was cited July 13, 1949, when Mayor Leo Williamson presented Brua C. Keefer, Jr. a certificate for "services rendered to music in Williamsport."[5]

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3 Williamsport Sun-Gazette, December 24, 1955, p. 3.

4 Ibid.

5 Ibid.

[illegible]

[illegible]

[illegible]

MUSIC PUBLISHING COMPANIES

A number of musical publishing companies have been in business in Williamsport through the years. An early one was the Fisk, Krimm and Company which existed around 1886. One of their publications was the Pennsylvania Grit March written by Joel B. Ettinger of this city.[6] Another publishing business was the Hazelgerry Music Company which opened offices in 1915. John Hazel and David Gerry formed the company. They made a specialty of publishing variations for band and orchestra of all popular numbers. Their first publication was The Old Gray Mare.[7]

THE F. W. VANDERSLOOT MUSIC PUBLISHING COMPANY

One of the nation's largest music publishing houses flourished in Williamsport during the first thirty years of the present century. This was the F. W. Vandersloot Music Publishing Company.[8]

It was from the kitchen of his home at 20 Washington Blvd. that Mr. Vandersloot began his business shortly before 1900. He occupied several other locations in the city

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6 Grit, July 15, 1936, News Section, p. 6.

7 The Musical Enterprise, August 31, 1915, n.p.

8 Williamsport Sun-Gazette, December 24, 1955, p. 15.

later and also had a publishing branch in New York City at 42 West Thirty-eighth St. and one in Toronto, Canada under the name of Whaley, Royce and Company. Among their publications were popular hits of the day, tunes from Broadway shows such as Under Southern Skies and Sweet Clover, marches, ballads, novelty numbers, religious songs, a teaching edition for the first three grades of piano and solo piano folios entitled For the Pianist, For the Photoplay, For the Home and For the School. The popular Repasz Band March by Charles Sweeley was first published by the Vandersloot firm.[9]

Mr. Vandersloot and his wife Cora were both musicians as were other members of the family including his brother Caird whom he took into the firm in 1905. His son Carl was a pianist and composer; his daughter Ruth, now the wife of Colonel Arthur Baker of Muncy, composed the music and words for many songs; another daughter Esther, now deceased, wrote ukelele accompaniments to the pieces which were published.

Shortly after the marriage of his daughter Ruth to Colonel Baker, Mr. Vandersloot sent a portfolio of Vandersloot publications to the colonel at Fort Niagara, N. Y. where he was stationed. Each song was autographed by the

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9 Ibid.

later had also had a publishing house in New York city of its own Individualists in, and was in Toronto, common under the name of Dwight, Hopper and Company. Lewis Tuck publications were popular also of the time, since they manufactured every book as Tucker Publishers Ltd. Lewis Tucker, novelist, poet, critic, lecturer, critic, critic, critic

composer with several personal messages. It was in glancing through this collection that many familiar numbers were found. Among them were the marches School Mates, Triumphant Lindbergh and Me by Harry J. Lincoln who was assistant in the business for a short time. Numbers by Mr. Vandersloot were Christmas Chime Reverie, Dreamy Hawaii with lyrics by Ray Sherwood, a New York representative, Dear Little Pal of Mine with words by Ruth, Garden of Flowers Reverie, Sunrise Echoes Reverie, and Twilight Shadows Reverie. Songs by Ruth were My Love Pal and Jus' Cause. Carl was represented by many numbers including the General Pershing March, the American Legion Song and Hawaiian Moonlight, the latter two with words by Ray Sherwood, American Legion One Step March, Our Sammies, Dreamy South Sea Moon with words by Ruth and Greater American March Two Step. Another song, Pinin' Just for You, with words by James Royce, a friend of Mr. Vandersloot, was attributed to Spenser G. Adams. This was actually composed by Mabel Gohl, organist of Pine Street Methodist Church for many years. According to Mrs. Baker the name Spenser Adams was one which her father put on many pieces of music which were written by new composers whose music he bought. The G in this instance was inserted for Gohl. Miss Gohl taught piano privately for a number of years and was also an assistant in the piano department of Dickinson

Seminary from 1907 to 1913. She went to the D. S. Andrus Music Store in 1922 to take charge of the sheet music department. She has been there thirty-five years. Miss Gohl had some other music published by the Vandersloot Company under her own name. These included two waltzes, Innocence and Southland.

A number of Mr. Vandersloot which gained widespread popularity was I Wonder How The Old Folks Are at Home. According to Mrs. Baker this song which was written in 1904 cleared $65,000.00 in five months. It is now published by the Vogel Music Company, Inc., 112 West Forty-fourth St., New York. The story goes that Jerry Vogel was once shown a favor by Mr. Vandersloot. To show his gratitude he declared that as long as he lived the Vandersloot name would never go out of print.

The entire Vandersloot catalogue is now published by Mills Music Incorporated, 1619 Broadway, New York.

Mr. Vandersloot's contribution to hymn writing has been dealt with in the chapter on Hymn Writers. At the present time his daughter Ruth is engaged in writing a book of hymns.

It is felt by some that the Vandersloot Company would have met with even greater success if they had published the new jazz of the day. However, Mr. Vandersloot was not in sympathy with it and would not publish it.

The closest he came to writing it was a number called Sliding Sid.

In 1930 the firm moved to Philadelphia where it was finally taken over by Mills Music Incorporated.[10]

PUBLICATIONS

During the latter eighteen-eighties several musical publications had their origins in Williamsport.

The earliest was a monthly magazine called Music and Mirth. Devoted to the interest of musical organizations it was started in May of 1887 by Charles T. Logue. It is reputed to have had a good circulation among lovers of music.[11]

Mr. Logue, a veteran newspaperman, was known as "David of Happy Valley" for the daily column he wrote for the Gazette and Bulletin. At the age of twelve he was employed by the D. S. Andrus Music Store where he worked for twenty-five years.[12]

In December of 1891 a fourteen page monthly publication was started by the Distin Musical Instrument Manufacturing Company. This magazine was devoted to music and the interests of the company.[13]

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10 Ibid.

11 Meginness, p. 397.

12 The Williamsport Sun, August 17, 1954, p. 6.

13 Meginness, p. 391.

In the early nineteen-hundreds Frank S. Hammer was the local correspondent for a monthly magazine called the Musical Enterprise which was published at Camden, New Jersey, and which contained musical news from all over the country. Mr. Hammer is known in Williamsport for his many years' service to band music. He joined the Repasz Band fifty years ago as a drummer and still performs at times with the band; in 1956 he was elected president of the organization. At a special program commemorating the one hundred twenty-fifth anniversary of the Repasz Band in October of 1956 Mayor Thomas Levering presented Mr. Hammer a special citation for his "outstanding contribution to music in Williamsport."[14]

MUSIC STORES

D. S. ANDRUS AND COMPANY

One of the oldest businesses in Williamsport is the D. S. Andrus Music Store located at 133 West Third St. The business was formed by D. S. Andrus in 1860 to sell musical instruments. At that time the city's population was only 5,064. The original location of the business was on Pine Street adjoining the Elliott Block. Later the firm moved to Market Square in the building formerly

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14 Williamsport Sun-Gazette, October 28, 1956, p. 18.

occupied by the C. C. Mussina jewelry store. Here Mr. Andrus had as his partner for a time William R. Vanderbilt. His interest was purchased in 1874 by William and James J. Gibson. After a fire destroyed the store room and stock the business was moved to the old three story First National Bank building where it occupied half of the building for forty years.[15]

After Mr. Andrus' death in 1883 Charles E. Brownell became affiliated with the store as a salesman. He was soon admitted to partnership with the Gibsons. On July 1, 1916 Mr. Brownell purchased the partnership interests of the Gibsons and continued as sole owner until the business was incorporated in 1927. Mr. Brownell served as president until his death in 1928. Tracy L. Nicely and Lawrence P. Maynard, his sons-in-law, held the offices of vice-president and secretary-treasurer respectively. Mr. Maynard had become associated with the store in 1916 and Mr. Nicely in 1920. In November of 1945 Lawrence P. Maynard, Jr. grandson of Charles Brownell, joined the firm. Present officers are Tracy L. Nicely, president, Lawrence P. Maynard, Sr., secretary-treasurer, and Lawrence P. Maynard, Jr., vice-president.[16]

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15 Grit, April 1, 1956, News Section, p. 10.

16 Ibid.

meanwhile for the G. I. Theatre Quartet Andrews, Alice Yo. Andrews had to be left behind the a time existing of Washington, his friends was prepared to left to visiting his Jewel C. Thomas. Alice's time overtaken the three year by years the Bailiwick was moved to the old Tower Army Field Hospital Building where it remained left of the building for forty years.[14]

After Mr. Andrews' death in 1969 Charles C. Dawson became affiliated with the area as a minister. He was more selective in participating with the theatre. In July 1, 1972 Mr. Dawson resigned the psychologist fellowship of the Chapman and realized he was more with the Tuscaloosa Veterans Hospital in 1977. Mr. Dawson moved to Pensacola until his death in 1980. Trudy C. Plaxie was hired I. Dawson, his wife-lawyer, took the writing of Tuscaloosa Veterans Hospital. Mr. Harvey Del Lucas assumed with the action in 1972 and Mr. Stanley B. Ellis, B. Dawson of this lawyer I. Dawson. Mr. presence of Charles Dawson, joined the team. Present activity was time — Plaxie, president, Lawrence I. Dawson, Mr. multi-talented, and Lawrence B. Dawson, Jr., vice-president.[15]

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14 Trudy, page 1, from Tuscaloosa Veterans, p. 12.

15 Ibid.

Until 1952 the D. S. Andrus firm contributed to the Christmas season by playing Christmas music on a special set of chimes. Located on the roof of the store the chimes were played electrically on a keyboard inside the building. This practice, inaugurated by Mr. Brownell at the turn of the century, became a tradition as it was carried on by his business successors. In the early years the chimes were mounted on an automobile, and Mr. and Mrs. Brownell would go about the city and outlying areas taking Christmas carols to the hospitals and other institutions. (Miss Mable Gohl who has been with the store many years is the only person ever to play the chimes.)[17] B. Aug. 23, 1885 D. Apr. 24, 1981 96 yrs old

Another very old music store is Bloom's Music Store established in 1843 as a retail store. Merchandise included records, musical instruments, music boxes, sheet music and pianos. In 1909 a wholesale business was added. The location of this store is 311 West Fourth Street.

Newspapers of the eighteen-eighties contain advertisements of Mingle's Music House as "aiming to be always in the lead - never two or three years behind."[18] At the same time the Central Music House at 301 West Fourth Street advertised several makes of pianos, organs and sewing machines. J. M. Hall was the manager.[19] Stopper, Fisk

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17 Williamsport Sun-Gazette, December 24, 1955, p. 28.

18 Daily Sun and Banner, January 12, 1886, p. 2.

19 Ibid.

Until 1923 the R. C. Church was included in the Christmas season by playing Christmas music on a special set of chimes. Located on the roof of the store the chimes were played electrically on a keyboard inside the building. This practice, inaugurated by Mr. Dewsnap at the turn of the century, became a tradition as it was carried on by his business successors. In the early years the chimes were mounted on an automobile, but Mr. and Mrs. Dewsnap would go about the city and multiple weeks taking Christmas carols to the hospitals and other institutions. Chimes musicians who has been with the store many years in the early years was ever to play the chimes.[11]

Another very old music store in Bloom's Music Store established in 1867 as a retail store. Merchandise included records, musical instruments, music boxes, sheet music and pianos. In 1911 a mechanic business was added. The location of this store is 111 West Fourth Street.

Newspapers of the eight-or-nine-column sheets advertisements of Knight's Music Shop as "nothing to be minor in the land - never low or high prices right."[12] At the same time the Central Music House at 111 West Fourth Street advertised several makes of pianos, player and reading machines. J. M. Hall was the manager.[13] Hoover, Tom

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11 Williamson, Ann-Charlie, October 31, 1959, p. 10.
12 Daily Sun and Times, January 12, 1919, p. 6.
13 Ibid.

and Company's Music House flourished in this period at 45 East Third Street. "Everything in the music line" was offered with special emphasis on pianos, organs and also sewing machines.[20] In 1894 Fisk, Krimm and Company professed to be sole agent for the Lehr piano case organs which were advertised as being "the first ever brought to this city."[21] Other stores were the Shade and Breining Music Store on the northeast corner of Third and Hepburn Streets and Logue Brothers Store which specialized in pianos.

In the early nineteen hundreds other music stores appeared. Harry Kaseman maintained the Central Music Store at Laurel and Fourth Streets around 1915. At the same time he had a studio in Market Square where he taught violin and directed an orchestra composed of his students and some townspeople. This store is now owned by Francis Carducci. Records, musical instruments and accessories are sold. Another store of this era was the Ferguson Piano Company.

In 1923 Bryon L. Gleckner and Ernest E. Landon opened the Landon and Gleckner Music and Furniture Store at 327 Market St. Pianos, radios, instruments and music were sold over a period of twenty-six years.

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20 The Daily Sun and Banner, August 22, 1888, p. 4.

21 The Daily Gazette and Bulletin, March 20, 1894, p. 5.

[illegible] Jones Theatre in this review is [illegible] "Everything is the music line" was [illegible] [illegible] [illegible]

A more recent store is that of Robert M. Sides of 43 Washington Blvd. Established in June of 1948 this store emphasizes pianos and electric organs. Another recent store is the Swartz Piano Store of West Fourth Street. Although this firm was established in 1926 in Altoona and Johnstown, the local store opened on July 16, 1954. Pianos and electric organs are sold. Associated with this store is Colins Griggs, a skillful and popular entertainer in this area on the electric organ.

An interesting business is that of Budd J. Leavy, at 140 West Willow Street. Here Mr. Leavy maintains a violin repair shop and keeps a rare and valuable collection of approximately four hundred violins of all ages. For twenty-five years Mr. Leavy made and repaired violins at his home. His violins are known throughout Pennsylvania. Orders for violins and repairs to fiddles come from this state, New York and New England states. In 1946 Mr. Leavy opened his present store.[22]

PIANO TUNERS

Evidence points to the fact that for many years local piano owners had to depend on someone from the larger cities to care for their pianos. In 1884 Edward K.

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22 Grit, January 17, 1954, News Section, p. 4.

A more recent store is that of Robert K. Sims of 42 Washington Ave. Established in June of 1940 this store sells pianos and electric organs. Another recent store is the Smith Piano Store of West Fourth Street. Although this firm was established in 1922 in Altoona and Johnstown, the local store opened on July 16, 1964. Pianos and electric organs are sold. Associated with this store is Collins College, a skilled and popular entertainer in this area on the electric organ.

An interesting business is that of Saul J. Levy, at 140 West Hilton Street. Here Mr. Levy maintains a violin repair shop and keeps a rare and valuable collection of approximately four hundred violins of all ages. For twenty-five years Mr. Levy made and repaired violins at his home. His violins are known throughout Pennsylvania. Orders for violins and repairs to violins come from this state, New York and New England states. In 1948 Mr. Levy opened his present store.[22]

FLUTE MAKERS

Evidence points to the fact that for many years local piano makers had to depend on pianos from the larger cities to sell for their pianos. In this manner

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22 Herald, January 27, 1964, Pons Section, p. 6.

Walker, Jr. advertised his services. Since his home was in Elmira orders for tuning had to be left at the store of George L. Walker. Professor Walker had an agency for a certain piano.[23]

The earliest local piano tuner remembered is Harry S. Krape of the eighteen-nineties and early nineteen-hundreds. Among the tuners of Williamsport Mr. Krape is always spoken of as the "dean" of this profession. His splendid reputation in this line among musicians of the larger cities has been mentioned in the chapter on Concert Courses. Present tuners recall Mr. Krape's spending a full afternoon tuning a piano for a fee of $2.00.

Early tuners of the early nineteen hundreds were Gus Lettan of the Lettan-Chappell Orchestra, Louis Knoeller and James W. Smith.

Veteran tuners of the present time are Fred Wintersteen and T. LeRoy Lyman; Mr. Lyman also tunes and repairs organs. Both of these men have given many years of valuable service to this profession. Other prominent tuners are Robert M. Sides of the Sides Piano Store, Ralph Heller, William Gundrun and Lamar Schmaus. Mr. Schmaus is the son of the late Anthony Schmaus who had been an esteemed tuner in Williamsport before his death in 1932,

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23 West Branch Bulletin, April 16, 1864, p. 3.

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[illegible]

[illegible]

and who had been a violinist in the Williamsport Civic Orchestra. A concert by the orchestra on October 27, 1952 was dedicated to his memory.

CHAPTER XVII

THEATERS OF WILLIAMSPORT

THE ULMAN OPERA HOUSE

The last half of the nineteenth century ushered in the wealthy lumber days when Williamsport was known throughout the nation as a town of millionaires.[1] With the rapid increase in population and wealth after 1850 there developed a greater awareness of and desire for cultural advantages.

This interest resulted in the erection of the first of a group of theaters which, taken all together, bear testimony to an exciting atmosphere of legitimate theater and musical concerts through the years.

Ulman's Opera House was built by Isaac Ulman in 1868. Located in Market Square, it was the first theater with stage and scenery that Williamsport ever had. As previously mentioned, up to this time all entertainments of a theatrical nature were given in Doebler's Hall with nothing but a platform for a stage.[2]

In the early years of the Ulman Opera House some noted stars of their day appeared there. One in particular was the Irish tenor, Fritz Emmet. Appearing at first

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1 Williamsport Sesquicentennial Historical Booklet, p. 89.

2 The Daily Gazette and Bulletin, March 9, 1903, p. 8.

[illegible]

[illegible] of [illegible]

[illegible] Ages [illegible]

The main body of the discussion centering around [illegible] in the recently issued [illegible] was [illegible] [illegible] to [illegible] a [illegible] of [illegible].[2] With the [illegible] [illegible] is [illegible] and would [illegible] [illegible] [illegible] a [illegible] [illegible] if [illegible] [illegible] for [illegible] [illegible].

This [illegible] [illegible] is the [illegible] of the [illegible] of a [illegible] of [illegible] [illegible], [illegible] [illegible] [illegible], [illegible] [illegible] [illegible] of [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible].

[illegible]'s [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

in company with the Bell Ringers, on each succeeding visit he had advanced a step higher up the ladder of fame. He sang his inimitable German dialect songs with tenderness and beauty. His St. Bernard dog, Nero, was his constant companion. A favorite number with the audience was the number where Nero used to walk majestically onto the stage when Fritz sang, "Say, Schneider, don't you vant to buy a dag?"[3]

During the last few years of its existence as a theater nothing but variety shows were given. Haywood and McGirr's Varieties occupied the place all one winter. This was due to the arrival of the new Academy of Music in 1870. Naturally the better artists were attracted to the more commodious and modern theater, and the Ulman House got only the cheaper shows. It closed as a theater in 1874 and was converted into an armory.[4]

THE ACADEMY OF MUSIC

The Academy of Music opened December 10, 1870. It is the only one of Williamsport's theaters to remain to the present day in a structural sense. The Academy occupied the Elliott block which continues to mark the south-

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3 Anne Lina Cheyney, "Jacqueline's Letter to the Home Folks," The Williamsport Sun, February 2, 1882, n.p.

4 The Daily Gazette and Bulletin, March 9, 1903, p. 3.

in company with the Bell Singers, on each succeeding visit he had advanced a step higher up the ladder of fame. He sang his inimitable German dialect songs with tenderness and beauty. His St. Bernard dog, Nero, was his constant companion. A favorite manner with the audience was the manner where Nero used to walk majestically onto the stage when Pritz sang, "Say, bumbler, don't you want to go a dog?"[3]

During the last few years of his existence as a theater notable but rarely shows were given. Edward and Harry's Varities occupies the place all one winter. This was due to the arrival of the sea academy of Music in 1871. Naturally the better artists were attracted to the more comfortable and modern theater, and the Eleventh Street got only the cheaper shows. It closed as a theater in 1874 and was converted into an armory.[4]

THE ACADEMY OF MUSIC

The Academy of Music opens January 1, 1876. It is the only one of Philadelphia's theaters to remain to the present day in a structural sense. The Academy occupied the Sixteenth Street which continues to serve the prefi-

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3 Jane Lee Cooper, "Complimentary Letter to the Zoom Fritz," The Philadelphia Inq. February 2, 1913, n.p.

4 The Daily Chronicle and Sentinel, March 2, 1874, p. 2.

west corner of Fourth and Pine Streets. Skylights in the center well of the upper floors of this building still give evidence of the structures's original purpose.[5]

W. G. Elliott was the proprietor. The Academy occupied the upper floor and left the street level then as now to stores. The main entrance was on Pine Street. A Board of Trade publication in 1886 described the Academy in this way:

> There are several public halls in the city, but most important as well as the favorite place of amusement is the Academy of Music. The building is large and imposing in appearance and is worth probably one hundred thousand dollars. It contains many fine store rooms, shops and offices. The theater, which is above, is furnished with all the modern appliances, scenery and stage properties to facilitate the mounting of any play. The auditorium will seat 1,[illegible] persons comfortably, and fully 2[illegible] more can find comfortable standing room. The decorations are neat, appropriate and rich. It is warmed by steam, and electric burners illuminate it. Nearly all the theatrical stars and first-class actors of the day have appeared here at one time or another as Williamsport is one of points selected by all the traveling companies.[6]

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5 The Williamsport Sun, September 22, 1952, p. 15.

6 Ibid.

The building was enlarged by the addition of an annex in 1884, making the full length of the building two hundred eight feet and increasing the seating capacity to one thousand one hundred sixty-five. A new gallery was erected, and new chairs were installed on the main floor. They were described as follows:

> The new chairs are of iron and wood with perforated backs and seats. Underneath is a wire device for hanging out of the way a hat in safety; also a similar wire on the backs of the chairs to receive a coat or shawl. There is no danger of soiling clothes as there is no leather or cloth connected with them.[7]

The depth of the stage was increased to fifty feet. Dressing rooms were created leading directly to the stage; baggage rooms were added along with an elevator to raise baggage from the ground floor. A runway for taking horses up and down led from the rear of the stage to Pine Alley. The orchestra, instead of being in front of the stage as before, was to "fiddle and blow from the north side of the stage." "A fine grand upright Sohmer piano from the warerooms of Messrs. P. S. Andrus and Co." was procured which made it unnecessary for concert troupers to seek a piano elsewhere." Rich curtains to decorate the orchestra box

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7 The Daily Gazette and Bulletin, August 28, 1884, p. 4.

completed the effect.[8]

Prices of admission to the Academy of Music in 1888 were listed as thirty-five cents, fifty cents, seventy-five cents and one dollar.[9] With the addition of a new carpet that year Manager Elliott sent word through the press that "he hopes tobacco chewers will remember this fact and act accordingly."[10]

A writer of an earlier day recalled the good acoustics and the ability to see everyone in the house no matter where one's seat was located. The elegance of the occasion found the ladies wearing dresses with:

> enormous puffed sleeves and cart-wheel hats which were never removed during the performance. No beau was worth remembering who failed to send the admired a big corsage bouquet when expecting to escort her to the theater. This was pinned on the shoulder midway between the puffed sleeve and cart-wheel hat. 11

Many were the unforgettable entertainments at the Academy, (including some which must have momentarily disturbed the usual decorum.) Among them was an amusing

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8 Ibid.

9 Ibid.

10 The Daily Gazette and Bulletin, September 1, 1888, n.p.

11 Anne Linn Cheyney, July 16, 1932, n.p.

complained too often.[9]

Points of agreement in the history of Texas is that there lived in twenty-five counties, fifty counties, seventy-five counties and one dollar.[10] With the addition of a few cents for your Bonham Utility and was thought the people that the upper Texas counties still remember this fact not as seriously.[11]

A review of an earlier war problem in your community and its utility is not irrelevant to the issue as utility which we'll deal was Texas. The [illegible] of the economic trend for Texas towards [illegible]

> [illegible] political [illegible] an [illegible] which [illegible] [illegible] during the [illegible]. In [illegible] was [illegible] [illegible] [illegible]

incident which occurred at the time the South was suffering from a scourge of yellow fever. William Elliott brought a celebrated concert company to appear in a benefit. The affair was widely advertised. People were especially excited about the promised singing of The Last Rose of Summer by the world famous prima donna, Emma Eames. The seats sold at a fast rate, one of the choicest going to Henry Stokes, a well known figure about town in that day. Mr. Stokes, who reportedly did not lean toward the classic style of music, was to enjoy his first concert experience. While waiting for The Last Rose of Summer, he indulged in an occasional nap, the rest of the program naturally being a little boring to him. Unfortunately he was thus engaged when the anticipated number came on. It would have resulted only in Henry's loss had he not decided to furnish the singer with "the loudest snore accompaniment you ever heard. And alas, the piece de resistance, planned to draw tears and dollars for the afflicted South went off with a laugh."[12]

THE LYCOMING OPERA HOUSE

With the opening of the Lycoming Opera House on September 8, 1892, the city's cultural life expanded.

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12 Anne Linn Cheyney, December 24, 1928, n.p.

The Opera House was established May 19th of the previous year with the issuing of a charter to a board headed by Henry W. Watson, president, and John D. Guinter, secretary and treasurer. Members of the building committee were Emanuel Andrews, Fred H. Sweet and Charles R. Stearns.[13]

Previous to this time Mr. Andrews had visited the principal theaters of the country and had secured many pointers in theater construction. Later the building committee engaged Culner and Hudson as architects and visited New York and Philadelphia theaters before beginning the plans. The structure finally was modelled largely after the Chestnut Street Opera House of Philadelphia.[14]

The Opera House stood proudly four and a half floors high just east of Laurel Street on Third. It was built of Portage red stone, red and buff brick with terra cotta and galvanized iron trimmings.[15] It was heralded as being "in advance of its time in all its appointments." Admissions in 1892 ranged from twenty-five cents in the gallery to one dollar for parlor chairs in

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13 The Williamsport Sun, September 22, 1952, p. 15.

14 The Daily Gazette and Bulletin, June 1, 1915, p. 1.

15 The Williamsport Sun, August 31, 1954, p. 5.

The Opera House was emphatically the site of the premiere year with the showing of a character in a novel written by Henry C. Dixon, president, and John E. Dalziel, manager and treasurer. Showing of the building commission was Thomas Jackson, Iris C. Ivey and Charles C. Stevens.[13]

Previous to this time Mr. Dalziel was visited the national theatres of the country and has secured many patrons in theater constructors. Later the building committee -Louis Salzer and Thomas C. Stevens- visited New York and Philadelphia theaters before beginning the plans. The structure finally was modeled largely after the Garrick Street Opera House of Philadelphia.[14]

The Opera House about provide from and a half floors that just out of Lamert Street on Main. It was built of Pueblo red stone, and was fully lit with [illegible] and electrical [illegible].[15] It was equipped to seat the capacity of its time in all its appointments.[illegible] Admission is into [illegible] from Twenty-first Main in the middle to see [illegible] the greater [illegible] to

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[13] The Dallas Morning [illegible], [illegible], p. [illegible].

[14] The Dallas Morning [illegible], [illegible], p. [illegible].

[15] The Dallas Morning [illegible], [illegible], p. [illegible].

the first eight rows of the theater.[16]

On the opening night the Stopper and Fisk Orchestra, the official orchestra of the Opera House, played the following program:

Overture "Pest" ---------- Lartzing
March from "Tannhauser" --- Wagner
Intermezzo, "Sinfonico" --- Mascagni
Pittsford's Farm ---------- Weigand
Hungarian Fantasy --------- Tobini 17

During the first twelve years the Opera House suffered from managerial difficulties. In 1895 John L. Guinter, manager, had retired, under protest from the directors, and the board of managers leased the theater to Wagner and Reis of Bradford.[18] Within the next five years the place became rather run down and began to lose caste in the theatrical world. In 1900 Fisk and Beeber assumed the management, and by sound business principles brought it back to nearly its former position.[19]

In December, 1903, a new patron of the theater moved onto the scene to purchase the building from the stockholders of the corporation. Fred M. Lamade, himself a Shakespearean actor of record, was the purchaser. He

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16 The Williamsport Sun, September 22, 1952, p. 15.

17 The Daily Gazette and Bulletin, June 1, 1915, p. 1.

18 The Daily Gazette and Bulletin, April 30, 1895, p. 1.

19 The Daily Gazette and Bulletin, December 17, 1903, p. 5.

the first-hand views of the laborer.[1]

In the opening pages of Clayton and Vlad Dobbyrin, industrial archaeologists of the Sierra Tomas, giving the following overview:

> Sierra Tomas "Giant" ——————— Lakeside
> Sierra Cruz "Tungsten" ——— Cayuna
> Cinnamon, "Nightshade" ——— Tamarind
> Gilfalcon's Tree ——————— Salpiro
> Tamarind Quarry ——————— Tepelo [2]

Tracing the giant tungsten chain, the Dobbyrins describe different firms monopolized airfreighters. In 1928 Cruz's founder, Hampton, was criticized, never protest firm takeover, and the theme of monopoly issues in Cruzian in Nugent and data of Dobbyrins.[3] Critics that many firm years the giant Sierra Tomas rather than the Cruz and helps to lose ability in the Sierra Tomas valley. In such trial and lawsuit assuming the management, and in other historical problems, [illegible] if that is worth its [illegible] practice.[4]

In Dobbyrins, Cruz, a new [illegible] of the Cruzian [illegible] the power to practice the monopoly style the [illegible] of the corporation. That is, Cruzian, Hampton's [illegible] water of [illegible] was the [illegible]. In

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1) The Cilimanjaro [illegible], Dobbyrins Co, Lucy, p. 22.
2) The Large Quarts [illegible], Dobbyrins, Cruz 3, 1922, p. 4.
3) The Early Quarts [illegible], April 12, 1922, p. 5.
4) The Later Quarts [illegible], December 17, 1924, p. 7.

secured full possession on June the first and immediately gave notice that remodelling would begin the following week. Lyman J. Fisk of the old firm of Fisk and Beeber was to be the new manager; Roy Foulk was to direct the orchestra.[20]

The cost of the Opera House had been $150,000.00. $30,000.00 more was spent by Mr. Lamade on remodelling the interior and exterior in an elaborate manner. The walls were painted a light blue with buff trimming; the downstairs boxes were lowered and all boxes were surrounded with brass rails; the rear of each box was elevated. Scenery was repainted and many more lights were added throughout the house. Even electric floor fans were installed. A marquee was constructed at the entrance, making a very handsome and artistic appearance with its myriads of electric lights. Seating capacity was eighteen hundred.[21]

The night before the re-opening the auditorium was lighted up; the new electrical apparatus was tested and found to be in excellent condition. Fire drills were also practiced.

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20 The Daily Gazette and Bulletin, May 27, 1904, p. 2.

21 The Daily Gazette and Bulletin, June 1, 1904, p. 5.

[illegible] Fall guarantees so that the first [illegible] immediately [illegible] that [illegible] would begin the [illegible] [illegible]. Lynne C. [illegible] of the Sub-Zero of Ohio and [illegible] [illegible] to the [illegible] manager, "[illegible] [illegible] to direct the [illegible]."[1]

The [illegible] of the Tempo Dome has been [illegible], [illegible] [illegible] was [illegible] by Mr. [illegible] [illegible] [illegible]

Sousa's Band was a frequent attraction. On one occasion, November 26, 1902, the noted Metropolitan opera star, Estelle Liebling, appeared with the band. She sang Thou Brilliant Bird, from Pearl of Brazil, by David. On the evening's program folder is found a column, "Stage Gossip," numerous advertisements of local merchants' products, Golf Queen Sachet powder, Beeman's pepsin gum and others. On the back in a box is the stern warning:

Notice

> Eating peanuts and throwing shells on the floor is positively prohibited in this theater, and persons doing so will be ejected. The same rule applies to spitting tobacco juice on the floor. 22

Many people can still remember the long waiting lines that formed even on the coldest winter evenings to buy tickets for the grab seats in the "peanut gallery" of the Opera House. Artists always recalled the discrimination of Williamsport audiences with the truism that, "if they applauded you in Williamsport you were good!" [23]

It is ironical that when fire destroyed the Lycoming Opera House on May 13, 1915, so much emphasis was placed on the building's safety features. It boasted of an asbestos

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22 Lycoming Opera House program, November 26, 1902, p. 4.

23 The Williamsport Sun, September 23, 1952, p. 3.

curtain that weighed over a ton. It was woven over a brass wire network and was hung so as to secure automatic action in case of need. The cutting of a thin rope at any one of the numerous points on the stage released it. There were twelve existing exits. On one occasion eighteen hundred persons left the theater within three minutes of a final curtain. Only eight of the twelve doors were used.[24]

The building was totally destroyed by the fire which was one of the most spectacular and most costly ever to occur in the city. The building alone was worth $150,000.00. Fixtures and equipment brought it to $175,000.00. Only one third of the loss was covered by insurance. Nothing was saved. The Repasz Band lost its complete equipment of instruments, music, uniforms and relics; the Airdome Orchestra lost all its music and a set of drums and traps; the Stopper and Fisk Orchestra lost its music, drums and traps.[25]

The scene was one of tragedy as the fire, thought to have been caused by defective wiring, raged from four A. M. until about six A. M. The walls caved in one by one, and several explosions blew out plate glass windows. Coffee and sandwiches were served to the firemen by D. S. Andrus and Co.[26]

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24 The Williamsport Sun, September 23, 1952, p. 9.

25 The Daily Gazette and Bulletin, May 31, 1915, p. 1.

26 Ibid.

[illegible] that yielded even a [illegible]. It was never more a [illegible] which [illegible] and was [illegible] to [illegible] [illegible] [illegible] the [illegible] of [illegible]. The [illegible] of [illegible] [illegible] [illegible] [illegible] of the [illegible] [illegible] [illegible] [illegible]

Thus ended the existence of what was probably Williamsport's most lavish theater. Nearly all the leading artists and stars of that day were seen on its stage. After the improvements were added theatrical people coming here from all over the world said that for a city the size of Williamsport the Lycoming Opera House was the best found anywhere.

THE FAMILY THEATER

Three years after Fred M. Lamade purchased the Lycoming Opera House the announcement was made that he planned to build a new theater. His plans were brought to public notice in a centennial edition of the Williamsport Sun in July, 1906:

> The opera house owner has recently acquired the lot south of the city hotel on Pine Street, frontage 104 feet, depth 208 feet, and on this will be erected this coming fall a new high-class family theater with a skating rink in the rear. The entertainments to be given here will be of a high and polite order that lady or child can properly see and enjoy. The new place of amusement will probably be opened about November 1, 1906. It will be conducted on the popular price idea, probably ten or twenty cents except on special occasions when the price may be a little higher. 27

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27 The Williamsport Sun, September 23, 1952, p. 9.

They [illegible] the necessity of what has [illegible] [illegible]'s [illegible] theatre. Thereby all the [illegible] [illegible] story of [illegible] [illegible] [illegible]. [illegible] [illegible] [illegible]

The Family Theater was built in 1907 at a cost of forty thousand dollars. Seating capacity was one thousand, one hundred fifty.[28]

After the death of Mr. Lamade, his son, Walter G. Lamade, operated the theater. The younger Mr. Lamade leased and sold the theater several times but generally had to take it back because of financial difficulties of the operators.[29]

Ten years after being built the name was changed to the Majestic; after two more decades it became the Karlton.

During its years as the Majestic "the theater's lights dimmed before the advance of the flickers, later the talkies."[30] As the Karlton it billed principally double feature movies and an occasional vaudeville unit.

In later years main events of the theater's old-time tradition were the Community Concert Series, a few road productions of stage shows and annual dance recitals by local studios.

Finally, after running at a loss for several years, the cost of keeping the theater going became too great for the owners. In 1952 it was decided to tear the

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28 Ibid.
29 Ibid.
30 Ibid.

building down to make way for something unheard of when it was built - a parking lot.

The greatest of theatrical figures appeared on the stage of this theater, including the Barrymores and actors of their caliber. In the musical world the greatest of artists performed from Madame Schumann-Heink to Paul Whiteman.

Whiteman, it is recalled, played a midnight concert at the Majestic because a weekend tour brought him face to face with the local "blue laws" which forbade theatrical performances on Sunday.[31]

Community Concert members of today can recall when Lawrence Tibbett sang here as a purely unknown and unheralded replacement for the scheduled artist.[32]

With the demolition of the Marlton Theater a landmark of a past era left the city scene. Present inhabitants of the city remember with nostalgia the exciting atmosphere of legitimate theater and great musical concerts enjoyed there.

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31 The Williamsport Sun, September 22, 1932, p. 15.

32 Ibid.

CHAPTER XVIII

SUMMARY

With the completion of the foregoing thesis the history of Williamsport's musical life has been recorded. This has covered a span of approximately one hundred and fifty years, beginning with the early nineteenth century and ending with the middle of the twentieth century.

Having been born and raised in Williamsport and having engaged in the music profession there for a number of years, the writer had upon many occasions heard references made to earlier persons, events, places and organizations which had figured prominently in the musical life of the city. Usually these comments were lacking in detail, and many of the subjects to which they referred were unknown to the present generation. Moreover there was no place one could go to find information concerning them. All this stirred the writer's imagination concerning Williamsport's musical past. As stated in the Introduction the incident of finding the Sousa Band program and the subsequent enthusiasm of the public library increased the desire and prompted the decision to do the research. If there were notable musicians and important accomplishments in times past it seemed fitting that they should be brought to light and recorded as a matter of

interest and future reference.

The nature of the problem was to find the first signs of any musical activity in the earliest days of Williamsport's existence. From those early beginnings the project involved tracing the development of music in its various aspects down to the present time. Personalities, organizations and events had to be searched out and considered. The research covered a period of approximately two years. Allowing this much time was important because of the local interest which developed. As people learned of the project they often suggested items of possible value.

Several methods of attack were employed. Through the two years names of all personalities, organizations or related constituents ever mentioned to or remembered by the writer were kept on file. Clippings from all local newspapers concerning music were collected. Contacts were then made with all possible people who might have information on any of these subjects. One interview naturally led to another as inquiry on a particular item often brought forth suggestions of other interesting subjects heretofore unknown. The circumstance of the writer's being a native of Williamsport afforded her the advantage of often knowing whom to contact for pertinent information. These personal interviews were extremely valuable. Some

references to newspaper articles were on file at the public library. These were examined. In addition many local newspapers were searched going back to the city's first publications in 1806. When organizations were found, efforts were made to locate any early records of such that might be in existence. Early histories of Lycoming County and scrapbooks were examined. All facets of musical activity were included as is shown in the Table of Contents.

After reading this history there may be those who may know of other information that ought to have been included in this writing. It is entirely possible that some items of interest have remained hidden. From the writer's point of view every possible source of material was searched to obtain as complete a picture as possible of Williamsport's musical development.

The task has been a fascinating adventure in many ways. New personalities have been encountered; old facts have been given a new significance; a city has been re-discovered. In glancing through the pages of this thesis those who are interested in Williamsport's musical life may well be proud of her accomplishments.

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APPENDIX

APPENDIX A

PRIVATE MUSIC TEACHERS IN WILLIAMSPORT

AS OF JUNE, 1957

PIANO

Miss Blanche Applegate
Miss Lena Beal
Miss Leah Bell
Fred DeCanio
Miss Nancy Dettling
Mrs. Carol Evenden
Miss Constance Fisher
Mrs. Kurt Glaser
Miss Emilie Harrer
Mrs. Carl R. Hunter
Mrs. Garth Kleckner
Mrs. C. R. Martin
Mrs. James Mensch
Miss Mary Pyles
Mrs. Esther Ralph
Mrs. M. M. Rosevear
Miss Emily Rosevear
Mrs. Paul Shoemaker
Fred R. Snell
Miss Carol Steele
Miss Myrtle Stroup
Mrs. Grace Tressler
Mrs. Ronald Veley
Dexter Weikel
H. W. Williamson

VOICE

Mrs. Walter McIver
Miss Helen Louise Reidy

ORGAN

Leland Mallet
Mrs. Anthony Schmaus
Fred R. Snell
Miss Carol Steele
Dexter Weikel
H. W. Williamson

VIOLIN

Mrs. Louise Vogt Edler
Osborne Housel
Mrs. John Ross
Mrs. Ronald Veley

OTHER INSTRUMENTS

Earl Carr, banjo, guitar, mandolin
Fred DeCanio, clarinet, trumpet saxophone
William Hoebner, Jr., trumpet
Paul Knauff, clarinet, saxophone
Ernest Lehman, drums and marimba
Harold Lyman, clarinet, saxophone flute, piccolo

APPENDIX A

PRIMARY GOLD FLOODING IN PRELIMINARY
AS OF JULY, 1977

Alaska

Elm Phoenix Syndicate
Elm Twin Owl
Elm Lady Jill
Pond Dakota
Elm Three Partners
Ann, Lynn Tomboy
Elm Cornhusker Plater
Ann, Kent Cobbs
Elm Philip Torrey
Ann, Jack E. Tooley
Ann, Harry Elliott
Ann, C.E.D. Harris
Ann, James Kovach
Elm Mary Ellis
Ann, Thelma Cline
Ann, E.J. Bentley
Elm Philip Kershner
Ann, Paul Cunningham
Ann E. Dolly
Elm Harry Steele
Elm Harry Clemm
Ann, Lance Forsyth
Ann, Edwin Tyler
Pond Bryan
G. W. Williamson

Idaho

Ann, Walter Potter
Elm Metal Lucky Hall

Oregon

William Collins
Ann, Lorenz Johnson
Arno E. Ewell
Elm Cedar Grove
Martin Wolfel
E. W. Williamson

Illinois

Ann, Louise Ford Allin
Robert Dowell
Ann, Jim Ross
Ann, Jack Hayes

Minn. Consolidated

Hot Cup, Jolly, Golden, Wedding
Pine Tomato, Harvard, Prosper, Wednesday
William Kovitz, Jr., Prosper
Fort Knox, Charles, Schmidt
Golden Lucky, Irene and Jeanne
Silver Lynn, Kristel, Michael
Fred Kovitz

APPENDIX B

CHOIR DIRECTORS AND ORGANISTS

of the

CHURCHES OF WILLIAMSPORT

AS OF JUNE, 1957

CHURCH	CHOIR DIRECTOR	ORGANIST
Trinity Episcopal	J. Bertram Strickland	J. Bertram Strickland
Christ Episcopal	Lauretta Hagenbuch	David Smith
St. Mary's Episcopal	Mrs. Berle Winder	James Schnars
All Sts. Episcopal	Rev. A. H. Head	Mrs. Robt. Harer
Church of the Good Shepherd Episcopal	none	Mrs. George Parke
Pine Street Methodist	Mr. & Mrs. Walter G. McIver	Jay Stenger
Mulberry Methodist	Charles Miller	Mrs. Dewey Craw
Market Street Methodist	William Huffman	John Conrad
High St. Methodist	Walter Shaffer	Mrs. Homer Bennett
Grace Methodist	Harry Williamson	Harry Williamson
Newberry Methodist	Louise Stryker	Louise Stryker
Salem A.M.E. - Zion Methodist	Constance Fisher	Constance Fisher
So. Williamsport Methodist	William Bailey	Mrs. Ruth Mitchell
Third St. Methodist	Mrs. Harry Thomas	Mrs. Harry Thomas
Calvary Methodist	Kenneth Masterson	Mrs. Samuel Hutchinson
Bethel A.M.E. Methodist	none	Mrs. Mabel Andrews
DuBoistown Parrish Methodist	Mrs. Warren Zuber	Mrs. Guy Halowell
Faxon-Kenmar Methodist	Mrs. Bois Hall	Mrs. Paul Cervinsky
St. Mark's Lutheran	Frederick Snell	Frederick Snell
St. Paul's Lutheran	Harold R. Hunt	Harold R. Hunt
St. Luke's Lutheran	Mrs. Eugene Winner	Mrs. Eugene Winner
Redeemer Lutheran	Mrs. Edward Eisenbeis & Marian Law Hall	William H. Wurster

St. John's Lutheran	Mrs. Robert Smink	Mrs. Eugene Landon
Salem Lutheran	Wilbert Forse	Wilbert Forse
St. Matthew's Lutheran	Mrs. M. M. Rosevear	Mrs. M. M. Rosevear
Messiah Lutheran	Dexter Weikel	Dexter Weikel
Covenant-Central Presbyterian	Leland Mallet	Leland Mallet
First Presbyterian	Lester Birchard	Lester Birchard
Lycoming Presbyterian	Harold Reusser	Mrs. Kenneth Masterson
Bethany Presbyterian	Mrs. Twain L. Brewer	Mrs. R. C. Sebring, pianist
First E. U. B.	Hugh Williamson	Hugh Williamson
St. John's E. U. B.	Mrs. John Streeter	Carol Steele
St. Paul's E. U. B.	Mrs. Vance Gair	Mrs. Carl R. Hunter
Grace E. U. B.	none	Mrs. Darel Case
Christ E. U. B.	Erma Kelley	Geraldine Betts
Trinity E. U. B.	Mrs. James Cooper	Mrs. James Cooper
Williamsport Circuit E. U. B.		
Balls Mills	Roscoe Heim	Mrs. Ardon Mutchler
Eagle	Nancy Steiger	none
Heshbon	Dale Bower	Mrs. Richard Dingle
Immanuel Evangelical and Reformed	Dorothy Gallup	Dorothy Gallup
St. John's Evangelical and Reformed	Mrs. John B. Ross	Mrs. John B. Ross
Calvary Baptist	John Schlief	John Schlief
Central Baptist	Mrs. A. Harrison Metzger	Mrs. A. Harrison Metzger
First Baptist	David Smith	Leo Hess
Memorial Baptist	Mrs. Lee R. Decker	Mrs. Lee R. Decker
East End Baptist	Mrs. Lester Burkhart	Mrs. Lester Burkhart
Ebenezer Baptist	Mrs. Lee Darden Mrs. Lewis Goins Mrs. Burgess Jamison	Mrs. Rudolph Myers Mrs. William Myers
Shiloh Baptist	Mr. Dallas Andrews	Mrs. Gertrude Todd
Tabernacle Baptist	Mrs. Clyde Ryder	Barbara Shempp, pianist
Garden View Baptist	Wilbur Weld	Mrs. Grace Mintz
Church of the Annunciation Catholic	Ernest Fisher	Robert Kane Irene Fantaskey, assistant
Church of the Ascension Catholic	John Bloom	John Bloom
St. Boniface Catholic	Ervin Zeigler	Carl Haefner, Jr.

Mater Dolorosa Catholic	George Clapa	Hilda Meyer
Holy Rosary Catholic	Mrs. Mary Maciejko	Mrs. Francis Federowicz
St. Ann's Catholic	Edward Staron	Edward Staron
St. Lawrence's Catholic	Carl Crouse	Mrs. Raymond Cowden
Temple Beth Ha-Sholom	Lester Birchard	Lester Birchard
Ohev Sholom Congregation	Morris Lang, cantor	none
First Church of Christ	Mrs. Edwin Kurtz	Mrs. Edwin Kurtz
Newberry Church of Christ	Kenneth Masterson	Mary Margaret Lape, pianist
East End Alliance	Lewis Muffley	Mrs. Lewis Muffley, pianist
West End Gospel Tabernacle	Clifford Bedford	Marion Frey
Pilgrim Holiness	none	Hazel Ginter
Calvary Church of the Nazarene	James Lantz	James Lantz, pianist
St. James Emmanuel Lutheran	Ladora Drike	Ladora Drike
Emmanuel Lutheran	Mrs. John Wolfe	Mrs. John Wolfe
Church of the Open Bible	none	Mrs. Clyde Moore, pianist
Pentecostal, Assembly of God	none	Mrs. T. B. Terry
Seventh Day Adventist	Mrs. Maxine Bair	Mrs. Maxine Bair
Friends' First Church	none	Martha Hall
First Church of Christ Scientist	Shirley Cogswell, soloist	Mrs. G. Heil Gramley
Salvation Army	none	Joan White

APPENDIX C

CONCERTS PRESENTED IN WILLIAMSPORT

by the

COMMUNITY CONCERT ASSOCIATION

1928-1929
- John Charles Thomas,* Baritone
- Cleveland Symphony Orchestra, Nikolai Sokoloff, Conductor
- Sylvia Lent, Violinist
- Lawrence Tibbett,* Baritone
- Niles Ballet

1929-1930
- Elizabeth Rethberg,* Soprano
- Maier and Pattison, Duo Pianists
- Opera Recital
- Mischa Elman, Violinist
- Philadelphia Simfonietta, Katherine Meisle, Contralto

1930-1931
- The Revelers, James Melton,* Tenor
- Eriki Morini, Violinist
- Robert Goldsand and Maria Kurenko - Joint Recital
- Barrere Little Symphony

1931-1932
- Cherniavsky Trio
- Grace Moore,* Soprano
- Frederick Baer,* Baritone
- Cleveland Symphony Orchestra, Nikolai Sokoloff, Conductor

1932-1933
- Nikolai Orloff, Pianist
- Toscha Seidel, Violinist
- Don Cossack Chorus, Serge Jaroff, Conductor

1933-1934
- Jose Iturbi, Pianist
- Hart House String Quartette
- Nino Martini,* Tenor

*Indicates Member Metropolitan Opera Association

1934-1935
New York Symphony Orchestra, Nikolai Sokoloff, Conductor
Malcolm and Godden, Duo Pianists
Rose Bampton,* Soprano

1935-1936
Kneisel-Alden-Turner String Trio
Dalies Frantz, Pianist
Richard Crooks,* Tenor
Charlotte Symons,* Soprano

1936-1937
National Symphony Orchestra, Hans Kindler, Conductor
Richard Bonelli, Baritone
Fowler and Tamara, Dancers
Anna Kaskas,* Contralto

1937-1938
Jooss Ballet
Cleveland Symphony Orchestra, Artur Rodzinski, Conductor
Sigrid Onegin,* Dramatic Soprano

1938-1939
Guiomar Novaes, Pianist
John Charles Thomas,* Baritone
Cleveland Symphony Orchestra, Artur Rodzinski, Conductor

1939-1940
Devi Dja Dancers
Jean Dickson,* Soprano
Cleveland Symphony Orchestra, Artur Rodzinski, Conductor

1940-1941
Yehudi Menuhin, Violinist
Metropolitan Opera Quartet
Bartlett and Robertson, Duo Pianists

1941-1942
Bruna Castagna,* Contralto
Gregor Piatigorsky, Cellist
Ballet Russe de Monte Carlo
Igor Gorin, Baritone

*Indicates Member Metropolitan Opera Association

1942-1943
Helen Traubel,* Soprano
Robert Casadesus, Pianist
Cleveland Symphony Orchestra, Artur Rodzinski, Conductor

1943-1944
Zino Francescatti, Violinist
Lauritz Melchior and Astrid Varnay - Joint Recital
Mia Slavenski, Dance Group
Bartlett and Robertson, Duo Pianists

1944-1945
The Charles Wagner Opera Company in "Carmen" with
Mona Paulee
Rudolph Serkin, Pianist
Mary Van Kirk,* Contralto
William Primrose, Violist

1945-1946
Alexander Kipnis,* Bass
Nicoli and Johanna Grauden - Cellist and Pianist
Pittsburgh Symphony Orchestra, Fritz Reiner, Conductor
Licia Albanese,* Soprano

1946-1947
Trapp Family Singers
Simon Barrere, Pianist
Indianapolis Symphony Orchestra, Fabian Sevitsky,
Conductor

1947-1948
The Robert Wagner Opera Company in "Madame Butterfly"
Eugene List, Pianist
Columbia Concert Trio, Walter Cassel, Baritone

1948-1949
White Series
Cleveland Symphony Orchestra, George Szell, Conductor
Leopold Simoneau,* Tenor
Maryla Jonas, Pianist

1948-1949
Blue Series
Cleveland Symphony Orchestra, George Szell, Conductor
Jean Watson, Contralto
Whittemore and Lowe, Duo Pianists

*Indicates Member Metropolitan Opera Association

1949-1950
White Series
Mia Slavenski Dancers
DePaur Infantry Chorus, Leonard DePaur, Conductor
Patricia Travers, Violinist

1949-1950
Blue Series
The Robert Wagner Opera Company, in "I Pagliacci and Cavelleria Rusticana"
St. Louis Sinfonietta
Appleton and Field, Pianists

1950-1951
White Series
DePaur Infantry Chorus, Leonard DePaur, Conductor
Mona Paulee,* Soprano
Loewenguth Ensemble, Strings

1950-1951
Blue Series
Joseph Battista, Pianist
Edwin Steffe, Baritone
Cleveland Symphony Orchestra, George Szell, Conductor

1951-1952
Rudolf Firkusny, Pianist
The Robert Shaw Chorale
Irmgard Seefried,* Soprano
Svetlova Dance Ensemble

1952-1953
George London, Bass-Baritone
Aldo Parisot, Cellist
Carol Brice, Mezzo-Soprano
Monique de la Bruchollerie, Pianist
Cincinnati Symphony Orchestra, Thor Johnson, Conductor

1953-1954
Sascha Gorodnitzki, Pianist
Szymon Goldberg, Violinist
Frances Bible, Mezzo-Soprano
Angelaires, Harp Quintette
Gershwin Concert Orchestra, Robert Zeller, Conductor
Sanroma, Pianist
Elizabeth Doubleday, Soprano
Theodor Uppman,* Baritone

*Indicates Member Metropolitan Opera Association

1954-1955
Vienna Academy Chorus
Baltimore Symphony Orchestra
Sabastian and Jarnac
Yi Kwei Sze, bass
Herman Godes, pianist

1955-1956
Mildred Miller, Soprano
Leonard Rose, Cellist
Jorge Bolet, Pianist
Boston Pops Concert Orchestra

1956-1957
Eugene Conley, Tenor
Festival Quartet
Gary Graffman, Pianist
DePaur Opera Gala